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VOL. XLIX—NO. 16.

NEW YORK, WEDNESDAY, OCTOBER 19, 1904.

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LUITPOLD ST. 24,
BERLIN, W.
OCTOBER 2, 1904

LEO TOLSTOY has original views on music in general and on folksong in particular. His ignorance of music is well illustrated in his novel "The Kreutzer Sonata," for to attribute to Beethoven's chaste music the power of arousing the passions as described in the book is ridiculous. The andante might be the prayer of an innocent maiden rather than the sort of challenge which Tolstoy describes, and what musician, possessing an understanding of the psychological meaning of music, would regard the marchlike, almost commonplace theme of the finale, or even the agitated first movement, as anything even remotely sensual? Tolstoy could have found hundredfold better illustrations for his novel by drawing on the music of his countryman Tchaikowsky, or half a dozen other composers. However, the novel has made the Beethoven sonata popular in one sense of the word, for straightaway a violinist and pianist give a concert together the "Kreutzer" sonata is demanded, even in every provincial city. Quite in keeping with his views on the "Kreutzer" sonata, although in a negative sense, are Tolstoy's views on folksong. The Istoritscheski Westnik publishes an interesting account of an interview with Tolstoy by the Russian peasant poet M. J. Oshegow, author of a well known Russian folksong. The two men had a long talk on the subject of folksong. Tolstoy maintained that the song was dying out, that the people did not need songs, and that songs were sung only by the lower classes of the people. Oshegow took exactly the opposite view. "Do your people really care so much for singing?" asked Tolstoy. "Here with us, of that I am certain, the song plays no role, and even has many detractors and enemies. The old people love to talk of good, substantial things, of God and creeds. They like to hear religious works read, and that in my opinion is excellent. I approve of that. But what is a song? Quite the same thing as brandy or tobacco, a mere pastime, a shallow amusement that only excites the people to bad deeds, to fighting, &c. In war song is considered necessary to inspire the soldiers, and appropriate motives are looked after. But the soldiers are also inspired by brandy, and thus they go to their death, the fools."

"And what are your conclusions from all this?" asked Oshegow. And then without waiting for a reply from Tolstoy he continued: "From this we conclude that the song is a power, and that people are inspired by it. In war, moreover, there is a difference between song and brandy. The latter produces an active bravery, whereas the former consoles the soldier for his toil and privations, for all his hardships." Oshegow went on in this vein, showing the importance and value of folksongs and illustrating the soothing power of singing.

Tolstoy replied again: "Whatever you may say, song cannot be considered the highest expression of the human mind; there is something sensual and low about it."

"Did you never sing yourself?" asked Lew Nikolajewitsch, a neighbor who was present during the conversation.

"No, I never sang," answered Tolstoy; "no, no, what are you saying? Why should I sing? Ask anyone you

like. Ask my children; they will tell you that I never have sung!"

So Tolstoy would do away with singing altogether! This powerful man who lives like a peasant and preaches nature would dispense with the most natural expression of joyous nature—song! I wonder what he thinks about the singing of the birds?

The first week of the concert season was an uneventful one, the only thing of importance being the opening of the new National Theatre, which (after several postponements) took place Thursday evening. A brilliant audience filled the auditorium to the last seat, an audience that little suggested the dedication of a stage "for the people." Verdi's "Il Trovatore" was the opera performed, and a very creditable performance it was. The director, Herr Becker, seems to aim at a good ensemble above all things, and in this praiseworthy undertaking he is ably assisted by his conductor, Reich. Both orchestra and chorus were excellent, and the soloists, on the whole, did good work. Herr Melms as Count Luna displayed a splen-



COUNT LEO TOLSTOY.

did, well trained baritone voice. Frä. Von Lichtenfels was a good Leonore, although a little more virtuosity and abandon would have been desirable. Etelka Rado, although the possessor of a rich alto voice, as Azucena gave an uneven performance. She seemed very nervous, and is addicted to an abuse of the tremolo. Herr Reinhardt was an acceptable Manrico, as far as he kept on the pitch, which, unfortunately, was not very far. His acting was stiff, but with his brilliant high C in the "stretta" he brought down the house. All in all, Director Becker can be well satisfied with the success of his opening night. There was no lack of applause, and everyone was in good humor. The founding of an opera for the people is a most commendable enterprise, and everybody wishes Mr. Becker success. He has to pay 180,000 marks annual rent for the theatre, which is high considering the locality.

Tuesday evening Ludwig Hess gave a concert at Bechstein Hall, with a program made up entirely of his own compositions, all songs. There were four Lieder for tenor, three for alto, three for baritone, four for soprano and three vocal quartets with piano. Hess had the assistance of the well known singers Jeannette Grumbacher de Jong, Therese Behr and Arthur van Eweyk. Ludwig Hess is an admirable tenor singer and a thorough musician, but he attempted a little too much this time. Composition is not his forte. Some of his songs are very pretty, but most of them sound strained and unnatural. His striving for novel harmonic effects is often painful, and his vocal setting is by no means always in keeping with the text. Moreover, his works are very difficult, and I have never heard the three assisting artists sing so badly out of tune as on this occasion. Hess himself sang beautifully, with great warmth and dramatic expression.

Frida Kwast-Hodapp scored a pronounced success at Beethoven Hall on Wednesday evening. She is one of the best pianists of the younger school. She played the Beethoven sonata in F minor, op. 57; Schumann's toccata in C, several Schubert-Liszt numbers, and all the twenty-four preludes of Chopin. To play these twenty-four tone poems at one sitting, and play them as Madame Kwast did, revealing the subtle beauties of each, is a musical deed to be proud of. It has frequently been attempted in Berlin, but rarely so successfully as by this artist. She played exquisitely, and made plain the mission of each one of the melodic gems.

The Dresden Lehrer Gesangverein gave a concert in the Philharmonie Monday evening, under the leadership of Herr Brandes. This is a well drilled male chorus. They sang with rhythmical precision and with excellent tonal effects, especially in piano and pianissimo. Their forte singing was somewhat harsh. The men displayed a great variety of nuances, even going too far in this respect, and at times giving the impression of trying to show off. By way of variety Frau Sanna van Rhyn, soprano, sang a few songs without, however, bettering the program. Vocally and musically she was mediocre.

Two pretty Spanish girls from Barcelona, Virginia Goletti, harpist, and Juanita Maneja, held forth in the small hall of the Philharmonie last evening. The harpist played with clean execution and considerable warmth, but the singer was amateurish.

At Bechstein Hall a young artist couple, Hermann Lafont, pianist, and his charming wife, violinist, who as Laura Helbling created quite a stir here some years ago, were heard the same evening. Lafont has a very fine pianistic equipment. His technic is admirable, and his touch is good, but the individual note is lacking in his playing. This his young wife has in a high degree. She is a strong personality, and she plays with great temperament and abandon. Her technic is not equal to the "Witches' Dance," by Paganini, which she essayed, nor is her tone always agreeable. She is said to have played "La Follia," by Corelli, in a most finished and convincing manner. I did not hear that number. On the whole I should say that she has not quite kept the promise of her youth.

Georg Fergusson gave a song recital at Beethoven Hall on Friday evening. Fergusson is a popular singing teacher, especially among Americans, notwithstanding the fact that they, of all foreign students, are usually the most desirous of studying under a European celebrity. Fergusson, who rarely sings in public, has an agreeable baritone voice, or rather a voice that is a cross between a tenor

and a baritone, for he has not the power in the low tones of a real baritone, nor has he the high notes of a genuine tenor. His middle register is very sympathetic. He sings with taste and phrases beautifully. His singing is what the Germans call "vornehm," perhaps a little too much so, for some more warmth and abandon would add to its effectiveness.

The Lamoureux Orchestra, which, as I have already announced, will give two concerts here on October 11 and 12, will consist for the German tour of eighty-three musicians, divided as follows: Fourteen first and twelve second violins, ten violas, eight 'celli, eight double basses, three flutes, two oboes, two clarinets, four bassoons, one English horn, one bass clarinet, one double bassoon, four horns, four trumpets, three trombones, one tuba, one tympani, two instruments of percussion, two harps. These men are all artists who were trained by Charles Lamoureux in the traditions of Beethoven and Wagner. Camille Chevillard, his son-in-law, has proved to be a worthy successor. Himself a distinguished pianist and a composer of no mean order, he has most successfully continued in the path trod by his famous predecessor. M. Charles Joly, the eminent critic of the *Figaro*, has written the following of Chevillard: "Chevillard is the greatest conductor France has ever had. He has the knowledge that enables him to probe deeply into all parts of a work. He has certainly, clarity, precision and that sure instinct of the meaning of a composition that enables him to interpret it in the true spirit of the composer. These attributes could not have been so fully developed in our young conductor if he had not thrown himself into his studies with soul and body, and if he had not made frequent trips to Germany to hear and see how the great classicists were interpreted, and above all, had he not been so thoroughly schooled at the side of that courageous and persistent artist, Charles Lamoureux."

Ovide Musin will tour the United States from Maine to California with his own company the coming season. He will sail on the St. Louis, of the American Line, from Cherbourg, on October 29, and his tour will open in Chicago on November 11. The company consists of Ovide Musin, violinist; Mrs. Mässig, American contralto; Mr. Green, basso cantante, and Guillaume Koenig, Belgian pianist. Musin is not only a great violinist, but also one of the most thoroughly good fellows and charming traveling companions I ever met. He has completed a school of violin playing (Breitkopf & Härtel), which I have just examined. I can recommend it heartily. He gives a systematic series of exercises for strengthening and developing the fingers of the left hand, and his bowing studies are superb. As Musin himself has so aptly put it: "The left hand is the artisan, the right arm the artist." He wisely lays great stress on scale practice, giving the fingering of all the twenty-four scales. He has included in his work a few of the most valuable of the "Kreutzer" and "Fiorillo" studies, also exercises from Leonard's "Gymnastics" and Paganini's "Moto Perpetuo." Very interesting and instructive are Musin's remarks on staccato, and he speaks with authority. His own wonderful down bow staccato is unique. The work is illustrated with numerous portraits of the author, showing how the violin should be held in the different positions, and the manner of holding the bow. This is a book for advanced students, and all such will find it a valuable guide.

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William A. Becker, the distinguished American pianist, has arrived in Berlin. He will appear here in Beethoven Hall with the Philharmonic Orchestra on October 13, playing his own concerto in E minor, the Beethoven E flat concerto and several soli. Becker's concert will not be conducted by August Scharrer, the regular Philharmonic conductor, but by Josef Frischen, of Hanover, which fact of itself at once elevates this concert to a plane far above the ordinary soloist's concert with orchestra. Frischen will conduct between the two concertos Tchaikovsky's orchestra fantasia, "Francesca da Rimini." This rousing piece has not been given in Berlin, to my knowledge, since Leopold Auer introduced it here ten years ago, and it is looked forward to with keen interest. To hear a new piano concerto by a big pianist like Becker, and a comparatively unknown Tchaikovsky work interpreted by a Frischen is something worth while for the critics. This concert promises to be an important social event, too, as it is rumored that the Countess Bülow, wife of the German chancellor, will attend with a numerous retinue. She has never yet been in Beethoven Hall.

Hugo Wolf's symphonic poem "Penthesilea" was performed forty times in Germany last winter, and for this season also it seems to be in great demand. Ernst von Schuch will open his series of symphony concerts in Dresden with it. Another little known work of the late composer, the "Italian Serenade," will be given by Nikisch at the first Philharmonic concert, and by Weingartner with the Royal Orchestra, and in Munich with the Kaim Orchestra this winter.

A handsome monument has been erected to the memory of Theodor Reichmann on his grave in the Jerusalem Cemetery in this city. It was unveiled last Friday in the presence of numerous distinguished artists. It is a high obelisk of black Swedish granite, bearing a bronze relief of the late singer and the inscription: "Theodor Reichmann, born March 18, 1849; died May 22, 1903." During the unveiling a military band played the Vorspiel to "Parsifal" and the funeral march from the "Götterdämmerung." Reichmann was the first artist to sing the role of Amfortas at Bayreuth.

A memorial service for the late Ernst Jedliczka was held in Beethoven Hall last Sunday at noon, at which the entire faculty of the Stern Conservatory, of which the deceased was for years a member, and many prominent Berlin musicians were present. Professor Holländer, the director of the conservatory, made a speech, giving a characteristic portrayal of Jedliczka's life and work. There were also appropriate musical performances.

A new music paper has been founded in Königsberg. It is a weekly, and bears the title, "Theater und Musikzeitung."

Leone Sinigaglia, the young Italian composer, has finished a "Rhapsodia Piemontese," for violin and piano, that has both in its melodic and harmonic contents a strong stamp of nationality, the unmistakable marks of the Italian populus. It is written in a light, pleasing vein, and the workmanship is excellent, revealing thorough musicianship and a practical knowledge of both instruments.

Max Kalbeck, of Vienna, has published the first volume of his "Life of Brahms," a book of 500 pages. No living writer has been a deeper Brahms student than Kalbeck, and as he calls his book "Weiterschauend" we would expect to find a complete and just summing up of the great composer and his works. Such is not the case, however.

The description of Brahms' youth in Hamburg is very interesting, these first pages of the work being charmingly written. But farther on Kalbeck becomes Brahms crazy, and many chapters are mere hero worship, without any attempt at objective criticism. Not only does the author indiscriminately laud to the skies everything that Brahms wrote, but he attempts to turn into a virtue his very weaknesses, and to lift to deeds of heroism things that reflect little credit on the composer's character. For instance, when Liszt so kindly received the unknown young Brahms at the Altenburg in Weimar, and played for him his own favorite composition, his B minor sonata, Brahms showed his appreciation by falling asleep. Kalbeck tries to make this appear a deed of heroism. As he expresses it, this showed "how Brahms' unspoiled nature responded to such a monstrosity as Liszt's B minor piano sonata." An interesting part of the work is the description of the relations between Brahms and Schumann. As is well known Schumann was the first great man to send into the world the cry that in Brahms a new and powerful prophet had arisen in the land. This well written chapter is marred by a ridiculous interpretation of the later relations between Brahms and Clara Schumann. Kalbeck will have it that the two fell in love with each other, and that Clara Schumann's good name suffered in consequence. He writes of the "heftig wie zart empfinden Jüngling," and of his "vermegeue Wünsche" toward Frau Schumann. And of her he writes: "Even Frau Clara, who was in her prime, as a 'femme entre deux ages' had attained that dangerous period of life when a woman of fantasy and feeling is only too prone to follow the voice of nature, and a tragic fate had condemned Clara to early widowhood, during which she had attacks, the nature of which she, with her pure heart and high moral nature, could not understand." This is ridiculous! Frau Schumann was one of the purest women that ever lived, and no widow ever remained more true to the memory of her husband. Moreover, she was twelve years Brahms' senior.

Kalbeck's style is brilliant, but it is not a true picture of the great, rugged Johannes that he gives. It is biased, colored and distorted to suit the Brahms fanatics, of whom the greatest is Max Kalbeck.

ARTHUR M. ABELL.

The Fabulous Fiddle Myth.

(From London Musical News.)

"DISCOVERY of another Strad." is becoming as seasonable a cry as the abnormal gooseberry, or the summer appearance of a sea serpent. The tale now going the round is that a fiddle bought of a street player for 6s. was resold to a notable dealer for £600, and then he sacrificed it to a wealthy patron for £1,600. Fancy any honest dealer being such a shark! There is a suspiciousness of "O" about this legend. Then an evening paper gravely tells its readers that in past times our forefathers refused and returned to Italy a shipload of such fiddles because the price was £4 apiece. If the writer of this tale will tell us the date of this astounding occurrence, the name of the ship, and what became of those rejected thousands of violins by Stradivarius it must have contained, our knowledge will be considerably increased, and perhaps the gaiety of nations increased likewise.

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BOSTON.

Boston, October 15, 1904.

RECORDS were broken at the advance sale for Henry W. Savage's "Parsifal" in English, which began at the Tremont Theatre Monday. There was a considerable line of waiting purchasers as early as 6 o'clock, and at 8 o'clock, when the box office opened, the line went down Tremont street and turned into Boylston. As soon as the box office was opened the lobby of the theatre was crowded for several hours, and there was an overflow into the street. The sale continued briskly throughout the day, there being a long line in the lobby up to night-fall. This large advance sale, in connection with the unprecedented number of mail orders which have been received, indicates that the performances of "Parsifal" in English will be the operatic event of the season.

Signor Buonamici has resumed teaching at the William L. Whitney School. He will be heard in concert frequently during the winter, and will be soloist with the Symphony Orchestra early in the season.

Miss Maria von Unschuld, court pianist of Her Majesty the Queen of Roumania, president and director of the University of Music and Dramatic Art in Washington, and author of "The Hand of the Pianist," will give a concert at Steinert Hall on December 1.

Mme. Etta Edwards will leave for Los Angeles on Sunday evening, October 16, to spend the winter in that city, where she will have a studio, and where she has many friends who will welcome this well known teacher. This trip is made owing to the ill health of her husband, and by the advice of his physicians, who think that a change to a milder climate will be beneficial to him. Madame Edwards had already started teaching with a large number of pupils, and her absence will be felt by both pupils and friends. During her absence she will be represented at Steinert Hall by Miss Helen Wetmore, who has studied for a number of years with Madame Edwards, and who knows and understands her methods perfectly. It is hoped that by next autumn Mrs. Edwards will be able to return to this city, where she has made such a fine success.

Josef Hofmann will open the season at Steinert Hall on November 5.

C. L. Staats, director of the Boston Sextette Club, and a clarinet soloist of high order, appeared last season in many chamber concerts, where his artistic playing always assured him an enthusiastic reception. His engagements included church services at Worcester and Salem, March 26, at Chickering Hall, where he assisted Ernest Puchs, and March 31, when he was soloist for the Thurs-

day Morning Club at Potter Hall. On March 11 he gave a most successful clarinet recital for the Harvard Musical Association, and he was soloist for the Amphion Club, of Melrose, at their last concert, May 19, that being his second appearance with that club. Mr. Staats is now completing arrangements for concerts and tours with the Boston Sextette, which, with his sole engagements, will make his season a busy one.

Alfred de Voto will play a group of four numbers at the faculty concert of the New England Conservatory next Wednesday evening, October 19. Emil Mahr and F. M. Wemple will be the other soloists.

Miss Adah Hussey has just refused a very flattering offer from a church in the West which desired this young singer for a quartet, offering a temptingly large salary, but Boston and the East proved more attractive. Some of Miss Hussey's recent engagements are Wakefield, October 6; Lincoln, October 13, with Strube Orchestral Club; October 20 in Newton, October 24 in Brockton, October 26 in Lowell with Strube Club, and October 30 in Boston.

Miss Marie L. Everett finds that a larger number of students than usual wish to study the Marchesi method, many coming from the far West to put themselves under her training, for Miss Everett holds a certificate from Madame Marchesi as to her qualifications as a teacher.

Miss Helen A. Brooks is to give a young people's course in musical history under the auspices of the Century Club, of Salem, and she will also give illustrated lectures in Tremont Temple and for clubs in Lynn, Weymouth, Athol and many other cities.

Vesper services began in the Central Congregational Church last Sunday, when "Elijah," of Mendelssohn, Part I, was given. On October 16 will be given "Elijah," Part II; October 23, "St. Paul," of Mendelssohn; October 30, "Hear My Prayer," of Mendelssohn; November 6, selections from "The Psalms," Mendelssohn; November 13, selections from Gounod; November 20, "The Seed Time and the Harvest," Myles Foster; November 27, the music of "Thanksgiving."

Miss Pauline Woltmann was married on October 10 to Dr. Franz H. Brandt at Rock Island, Ill., and will in future make her home in Chicago. Mrs. Brandt will be missed greatly in Boston musical circles, where her fine voice was much admired.

During the coming season Heinrich Gebhard will play twice with the Boston Symphony Orchestra in this city. On the first occasion he will play two new pieces by F. S. Converse, entitled "Night and Day." The second

time he will play Vincent d'Indy's symphony on a mountain air.

At the Boston Theatre on Friday afternoon, October 28, Mme. Nina David makes her first appearance in Boston and her only appearance in New England this year.

Miss Emma Thursby, who is visiting Mrs. Ole Bull, Brattle street, Cambridge, will remain until the middle of next week.

Mrs. Alfred Wilkie, wife of an operatic tenor, a native of Boston, died at Oakland, Cal., October 10.

Scholarships at New England Conservatory.

FOUR opera scholarships of \$250 each are to be awarded this autumn at a competition to take place at the New England Conservatory of Music in Boston. Competitors should apply in person or by letter to R. L. Flanders, manager. The opera department is under the direction of Oreste Bimboni. Performances are given in Jordan Hall during the winter, with two or more at the Boston Theatre in the spring before the close of the season.

Guilmant in New York.

AS the success attending the concerts of Alexandre Guilmant at the St. Louis Exposition has been phenomenal, the musical bureau has endeavored to extend the engagement another week, and telegraphed to William C. Carl, who is managing the tour of the famous French artist, in an endeavor to bring this about. The tour, however, has been so extensively booked that it was an impossibility to change the dates already booked. At the first concert in New York city Tuesday evening, November 15, the program will be an international one. In response to many requests Mr. Guilmant will play his first sonata in D minor, a composition that has made him famous. The two concerts to be held in the First Presbyterian Church will be his only New York appearances. The seat sale will open at Ditson's on November 1.

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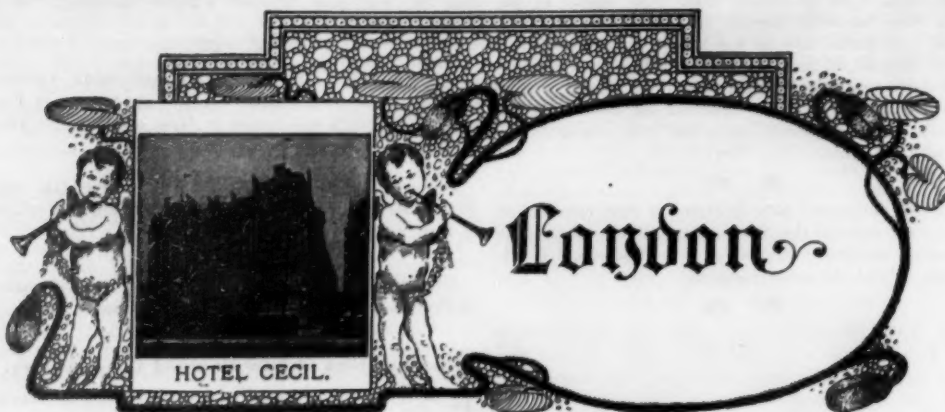
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HOTEL CECIL, LONDON,

October 4, 1904.

HERE is one feature of musical life in the English provinces on which very few chroniclers lay any stress. We hear a great deal of the doings of the provincial choral and orchestral societies, and we are kept very well informed concerning the various concert parties which are touring through the big provincial towns, but we know little or nothing about the doings of the brass bands. In the average mind I suppose that the term "brass band" is irrevocably associated with half a dozen seedy individuals who make day hideous with their horrible cacophony, whose idea of phrasing is to take a breath whenever they happen to feel disposed, without any attention to place or season, and whose ear for tune is practically non-existent. Of the excellence of the brass bands of the provinces or of the part that they play in the musical life of the country most people probably know little or nothing.

When, however, Sir Arthur Sullivan first instituted a brass band contest at the Albert Hall some four years ago he certainly knew what he was about, though I doubt that even he quite realized the sort of fruit that his idea would bear. The first contest was such a success that the directors of the Crystal Palace took up the notion, and a few months later an annual contest was instituted with a thousand guinea trophy for the champion, and plenty of prizes in money and instruments as well. The idea caught on, and this contest attracted what was then considered the very satisfactory entry of forty-eight bands. Since then the competition has grown more popular every year, and no fewer than 156 bands took part in that of Saturday last. It would, of course be tedious to enter into the details of such a competition as this, but the interest that it aroused was perfectly extraordinary. Excursion trains were run from all parts of England and Wales, and from morning to night the Palace was filled with miners, mechanics and factory hands, all of whom were obviously intent, not on enjoying the countless attractions of which the place boasts, but on listening to the music. The big concert hall, in which the championship competition was held, was absolutely filled with an enormous audience, principally com-

posed of workmen, at least 40 per cent. of whom were following with a full score. The excellence of the performances was beyond all dispute. The names of such bands as the Black Dyke, Besses-o'-th' Barn, the Hebburn Colliery and Wingate's Temperance are famous all over England, but I doubt whether those of the uninitiated who happened to attend the contest on Saturday had any idea that brass bands could possibly play so well. Such crispness, such perfection of ensemble and such real musical feeling are not always to be found in the performances of well known orchestras.

The work done by the institution of the brass band in country districts can scarcely be overestimated. It is pre-eminently the medium through which local musical talent can best express itself. Fingers that drive pens or tie up packets of sugar all day long soon become stubborn, and at the best they would make but a sorry exhibition of themselves if they were called upon to execute runs and shakes upon a violin. Lips, however, are less likely to lose their flexibility, and though it may be difficult to train the unaccustomed lip to do all that it required of it, it is more amenable to treatment than are stiff fingers. If, therefore, small country towns wish to indulge in concerted music, and it is certainly most desirable that they should do so, the brass band is certainly their best medium. The establishment of brass bands in the North has been attended by excellent results, and the movement is now rapidly spreading over the rest of England. Almost every country town with any pretensions to size, as well as innumerable factories, iron works and collieries, has its band, and the music that these bands produce is as a rule by no means to be despised. Their doings, too, are followed with the keenest interest by innumerable friends, and each of the bands which competed on Saturday was attended by at least one and often more excursion trains full of admirers. Take it all in all there can be no possible doubt of the value of the work done by these bands, and it is satisfactory to see that the competition attracts a bigger entry every year.

Only one novelty was produced at the Promenade Concerts last week, and that was not a work which calls for

very much comment. Indeed, in his lyrical overture, "From the West Country," Napier Miles has done neither more nor less than hundreds of other composers who have attempted to give musical expression to the sensations which scenery arouses in them. Some of the music is pretty, and it is all very nicely written, but there is absolutely nothing distinctive about it, and the world would have been none the poorer if it had never been written. The promised performance of "Tod und Verklärung" had to be postponed, owing to the fact that it had been found impossible to give it enough rehearsals. Though one was, of course, sorry to lose a chance of hearing this great work, it cannot be denied that a program which contained Schumann's concerto, an exceedingly tedious serenade by Volkmann, Elgar's orchestral variations, and the overture to "Mignon," as well as the new overture and a couple of songs, was quite long enough.

Rumor says that, although a number of important concerts are to take place and an opera season will be running at Covent Garden, the autumn season is, on the whole, not likely to be very busy. Most of the big series of concerts, such, for example, as the Queen's Hall Symphony Concerts and the Broadwoods, will, of course, be continued. It seems doubtful, however, whether Professor Kruse will face another season of "pops," and his experiments in this direction, although productive of excellent artistic results, have certainly not been particularly encouraging from a financial point of view. While, too, many famous artists have already announced concerts, it is very improbable that the minor concert giver will be quite so much in evidence as usual, a fact for which we cannot be too profoundly grateful. The truth of the matter seems to be that in these hard times only the favored few find it possible to collect an audience. A daily paper assures us that even the comparatively well to do find it necessary to have their trousers turned up and resealed in order to save the expense of buying new clothes, and, though this may be a slight exaggeration, it is pretty certain that many of those who were once the musician's most ardent supporters have very little money to spare on concerts now, and, in consequence, only buy tickets for those which they know they will enjoy. Attending the minor concerts is not always an unmixed pleasure.

ZARATHUSTRA.

LONDON NOTES.

Mark Hambourg is engaged to play on October 7 in Dresden with the Court Symphony Orchestra. He will be heard in the Tchaikowsky piano concerto in B flat minor and the Brahms-Handel variations.

S. Frederick Epston will sing at the Kubelik concert at the Queen's Hall on Saturday, October 10. He is a baritone who, after studying in England, went to Johannesburg and started a conservatory of music. He has now returned to England, and will resume his professional career as a concert singer.

Alfred Schulz-Curtius announces that he will resume his Club Concerts. The season will consist of twenty concerts at Bechstein Hall on Saturday afternoons, be-



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ginning November 5. The concerts will consist of song recitals by Miss Marie Brema, Mme. Blanche Marchesi, Dr. Lierhammer, Herr von Zur Meuhlen and other vocalists; piano recitals by Signor Busoni, Madame Carreño, Mr. Lamond, Mr. Schoenberger and other pianists; miscellaneous concerts by the Barns-Phillips, Woodhouse-Carpenter and other combinations of artists, including quartets and trios. The first concert, on November 5, will be Mme. Blanche Marchesi's only recital of the season. The gifted artist will be heard in songs by Wagner, Berlioz, Adalbert von Goldschmidt, Hugo Wolff, Richard Strauss, Conrad Ansoerge, Fauré, Theodor Streicher, Eugen d'Albert and Prince Ludwig Ferdinand of Bavaria.

At the Birmingham Midland Institute Gluck's "Iphigenia in Aulis" will be given next year for the first time in England. Ernest Newman, the well known author and critic, is actively interesting himself in this production.

Paris Chambers, the celebrated American cornet player, played recently with great success at the Crystal Palace.

It is probable that the opening night of the autumn season of Italian opera at Covent Garden will be devoted to a revival of Puccini's "Tosca." During the season of six weeks many, if not all, of the following works will be given: "Adrienne Lecouvreur" (Cilea), "Aida," "Andrea Chenier" (Giordano), "Un Ballo in Maschera," "Il Barbiere di Siviglia," "Carmen," "Cavalleria Rusticana," "Faust," "La Bohème," "L'Amico Fritz," "La Tosca," "Lohengrin," "Manon Lescaut," "Orfeo," "Rigoletto" and "La Traviata." All these, of course, will be sung in Italian. The sopranos include Mesdames Giachetti, Buoninsegna, Wayda, Aline May and Alice Neilsen; the contraltos, Madame de Cisneros (who made her debut in 1900 at the Metropolitan Opera House, New York), Manfredi, Besler Gianoli, Tetrizzini; the tenors, Messrs. Caruso, Anselmi, Dani, Vignas; the baritones and basses, Messrs. Sammarco, Fornori, Viale, Amati, Arimondi, Costantio and Volponi. The chief conductor will be Mr. Campanini, a brother of the famous tenor and the successor of Toscanini at the Milan Scala.

Bronislaw Huberman, the erstwhile violinistic prodigy, announces two concerts at St. James' Hall, under the direction of N. Vert, on October 19 and 26.

Joseph O'Mara, the first tenor of the Moody-Manners Opera Company, has recently been singing with phe-

nomenal success the roles of Tannhäuser, Eléazar ("La Juive") and Don José ("Carmen").

Henri Verbrughen will play Max Bruch's violin concerto in G minor on October 9 at Queen's Hall, with the Queen's Hall Orchestra, conducted by Henry J. Wood.

Signor Ernesto Consolo will play Grieg's piano concerto in A minor with the Queen's Hall Orchestra on November 20.

Miss Elsie Playfair will play Bach's concerto in E major for violin on December 18, with the Queen's Hall Orchestra.

Jacques Renard will be the solo violoncellist of the concert of the Queen's Hall Orchestra on February 25, 1905.

Et tu, Brooklyn?

(From Brooklyn Life.)

IT is hard lines for Herman Hans Wetzler, the young conductor who has been quite a prominent figure in metropolitan musical life, to be forced to yield to the advice of such distinguished leaders as Strauss and Weingartner "to go to Europe to make a reputation before attempting to succeed here." This lack of reputation is by no means the sole cause of Mr. Wetzler's failure, however. The fact of the matter is that no city in this country is big enough to support more than one first class orchestra, and until New York's musical enthusiasts unite in the proper maintenance of a single organization the year round, instead of allowing two or three to lead a more or less precarious existence, there will be no realization of the highest artistic ideals here.

Many Concerts for Archambault.

FRANCIS ARCHAMBAULT, the baritone, is engaged to sing the role of Mefistofeles in Berlioz's "Damnation of Faust," with the Arion Society of Providence, R. I., of which Jules Jordan is musical director. Friday of last week Mr. Archambault sang at New Milford, Conn., and today, October 19, he is in Albany, to fill another engagement. Mr. Archambault's New York engagements this season include the second concert by the Russian Symphony Society at Carnegie Hall. By request Mr. Archambault will sing at this concert an aria from the Russian opera, "Prince Igor," in which he was heard with the same orchestra last season.

Creators in Providence.

CREATORE, the famous and magnetic conductor, and his unrivaled band appeared last evening at the Providence Opera House. The concert program was as follows:

March, Tannhäuser.....Wagner
Prelude, Aida.....Verdi
Harp solo, Tema con Variazioni.....Thomas

Signor C. Sodero.

Grand selection, Damnation of Faust.....Berlioz
Prelude, Recitative and Easter Hymn.
Ballet of Sylphs.
Mephistopheles Invocation.
Minuet of Will-o'-the-Wiaps.
Serenade of Mephistopheles.
Duet, Marguerite and Faust.
The Ride to Hades.
Pandemonium.

Minuet.....Boccherini
Soprano solo, Ave Maria.....Gounod
Madame Barilli.

Grand selection, Carmen.....Bizet

A large audience, which included many music loving and demonstrative compatriots of Signor Creatore, was present and applauded the superb performance with the utmost enthusiasm. The band played with all the fire and delicacy for which it has justly become renowned, and the leader, as usual, was picturesque and original in his method of conducting. The program was a fine one, the feature being a new arrangement by Signor Creatore of excerpts from Berlioz's "Damnation of Faust." This dramatic and brilliantly scored work gave opportunity for some thrilling effects, which were seized with unerring taste and judgment by Signor Creatore. Other fine numbers were the "Tannhäuser" march, the "Minuet," of Boccherini, played with remarkable grace and delicacy, and the familiar and effective "Carmen" arrangement. Several encores were added in response to applause that was impossible to be resisted.

The soloists were also received with great favor. Signor Sodero's harp playing was artistic, and Madame Barilli's fine soprano pleased the audience so well that a double encore was demanded. In short it was an evening of enthusiasm, well deserved by both conductor and performers.—The Providence (R. I.) Journal, October 10, 1904.

Praise for Paur.

(From the Boston Herald.)

PITTSBURG must be congratulated on having secured Emil Paur as conductor of the Pittsburgh Orchestra. He is second to none, and during the next three years the musical community must expect to find Mr. Paur a potent rival in the great field of orchestral work.

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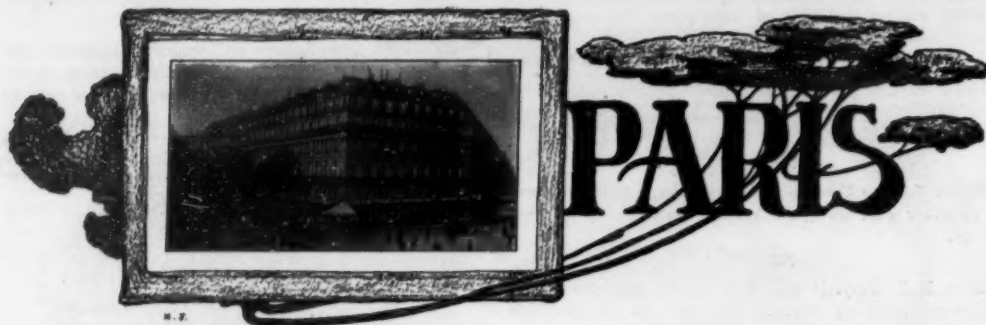
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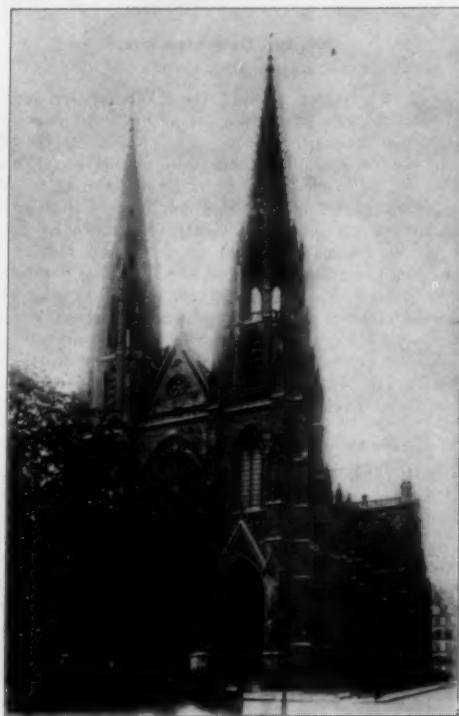
RIGOLETTO at the Grand Opera House on Friday evening last drew a large audience.

This old Italian opera of Verdi was presented in French, of course, and though admirable in many respects seemed strangest, perhaps, to its best friends, in a strange land, surrounded by strange, un-Italian-like atmosphere.

The orchestra, the chorus, the very air and the spirit pervading all seemed far removed from everything Italian. For an orchestra so brilliant as that of the Paris Opéra to be at sixes and sevens in a melody so simple and well known as that of "La donna è mobile" is simply inexcusable. In Italy any and every orchestra deserving the name of one would accompany such familiar and easy strains without the guidance of a conductor and certainly not be hampered by a heavy footed, clumsily following family of brass relations. The trumpets, cornets, trombones and tuba were all lagging behind, not only in this arietta but also more or less throughout the opera, being noisily loud, heavy and unwieldy. As remarked before, Italian atmosphere, spirit and touch were wanting. The choruses were ambitious in a downward tendency—flattening each time as they neared the end of their labors—too innocent of true pitch, however, to be much troubled by its gradual disappearance. The staging was fine and the opera well mounted. Of the soloists Rigoletto and his hapless daughter claim most attention. Mlle. Alice Verlet, who sang the role of Gilda, was certainly the star of the evening. Her voice was clear as a bell, full and round, and her singing perfectly true at all times, giving the listener the feeling that he might lean back, close his eyes and rest assured that this artist would be safe and absolutely reliable in her performance.

The "Caro nome" was beautifully sung, though the tempo in which it was given differed considerably from

that generally accepted in Italy, where this aria is always heard in a more spirited tempo. (This remark is not offered critically, but merely as a passing observation).



CHURCH OF SAINTE CLOTILDE.

In the finale of the next act the duel between Gilda (Mlle. Verlet) and Rigoletto (M. Noté) was so splendidly sung that prolonged, enthusiastic applause obliged the artists to repeat it. The celebrated quartet was repeated, though

scarcely demanded by the audience. When this quartet of quartets fails to arouse a vociferous demand for its repetition in an Italian theatre (like the sextet in "Lucia") the performance is usually voted weak and mediocre, if not a fiasco. M. Scaramberg as the Duke produced a tenor voice of better high range than low or medium. The Magdalene of Mlle. Arbell was a pretty young woman and spirited actress, whose contralto voice was rather backward in coming forward. M. Baer made a good Sparafucile. Despite the faults in the orchestra and choruses this production of "Rigoletto" was nevertheless a creditable performance, in which the excellent singing of Mlle. Alice Verlet and M. Noté claims recognition and praiseworthy notice.

The ballet "Coppelia," by Delibes, which followed "Rigoletto," was an entire and unequivocal success. Here the orchestra was at its best and quite brilliant, though too brassy even here at times, which, however, mattered less, as there were no singers to drown. "Coppelia" is pretty in its pantomimically told story, with pleasing, melodious music throughout in Delibes' happiest vein. The Coppelia, or rather Swanilda, impersonated and danced by the prima ballerina Mlle. Sandrini, was a most graceful, charming and captivating creature whose performance was immensely enjoyed by the entire audience, not one of whom left before the finish.

On Sunday afternoon the first of a series of concerts planned by M. Petrus Martin, director of "Le Salon de Musique," was given in the Salle des Fêtes of the Petit Journal. The program was long and varied, including vocal selections, piano soli, recitations of poetry, one act comedies and chansonniers in their own popular, topical songs. Mlle. Olive Lesueur, a high and brilliant soprano of pleasing quality, sang "La Perle du Brésil" and the "Bell Song" from "Lakmé," doing her teacher, Mlle. Martini, much credit and gaining for herself considerable applause. Mlle. van Parys (of the Opéra) sang with good voice and splendid style the "Grand Air de Sigurd" (Reyer) and that of "Hérodiade" (Massenet), both interpretations being warmly received by the audience. Jean Jacques Castellanos—better known as "Joseph" among his friends because so handsome, blond and innocent looking, I believe—sang with style, finish and a cultivated bass voice "Le Vallon," by Gounod, and "Les Deux Grenadiers," taken over from Schumann. A delightful feature of the program was the excellent piano playing of Mlle. Jane Olmsted, the young American, who, with her black hair and dark eyes, in a dream creation of white, presented a very pretty picture. Miss Olmsted's numbers were "Mystère," Grieg; mazurka in D, Chopin, and "Pas trop facile," an arabesque by Leschetizky. The first was played with breadth and composure, while the other two were given with airiness and brilliancy of touch. The young artist won hearty applause.

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Mme. Jane Noria, of the Opéra, and her husband, M. Charles Becker, have just returned from a visit to the World's Exhibition at St. Louis, which they enjoyed exceedingly. Before going to America Madame Noria appeared most successfully in opera representations at Ostend in the immense Casino or Kursaal, singing the roles of Aida, La Tosca and in "La Bohème." Now that Madame Noria has returned, she will probably soon make her rentrée at the Paris Opéra.

Madame Moriani (of Corvaia), teacher of Mlle. Verlet, of the Opéra, and of Mlle. Friché, of the Opéra Comique, has arrived in Paris and will remain here until the middle of the month for consultations and lessons in singing.

M. Haslam, the distinguished singing master, has resumed teaching at his studio, where he has already many pupils enrolled for lessons during the coming winter. M. Haslam intends shortly to give a conference on "Style et Répertoire," which may be looked forward to with much interest.

Nahan Franko, one of the conductors of the Metropolitan Opera, New York, together with Mrs. Franko, was in Paris this week after a visit to London and Berlin. Mr. Franko has a project in connection with conducting concerts in Europe. Mr. Franko yesterday called on his old friend Maurice Grau at Croissy on the Seine to spend the day with him.

M. Samuel Rousseau, an excellent French musician, has just been laid to rest in the cemetery of Montparnasse. He was a professor at the National Conservatory, where earlier in life he had been a successful pupil, winning the "Prix de Rome." Returning to Paris in 1878 he succeeded his master, César Franck, as organist and maître de chapelle of Sainte Clotilde, near which church a monument to César Franck is soon to be erected. Samuel Rousseau was also the president of the Society of Musical Composers and a chevalier in the Legion of Honor. Besides many compositions for church service his principal musical works of a dramatic nature are "Dinorah," an opera comique; "Mérovig," a lyric drama, and "La Cloche du Rhin," his most recent and important work. He was a well known and highly respected musician whose loss will be mourned by all who knew him. His death occurred in Paris on October 1. In attendance at the funeral services held at the Church of Sainte Clotilde (a picture of which appears herewith) were most of the best known Paris musicians, many of whom delivered touching addresses. The pall bearers were M. Théodore Dubois, M. Catulle Mendès, M. Sabatier, M. Georges Pfeiffer, M. Moreau and M. Montorgueil.

Another death is that of M. Frédéric Auguste Bartholdi, the sculptor, famous for his Goddess of Liberty statue in New York Harbor, and for his Lion of Belfort. M. Bartholdi had been a successful sculptor, and for forty years he exhibited at the Salon; he received many official commissions, notably from the United States. He was a commander of the Legion of Honor. M. Bartholdi reached the age of seventy, and died on October 4. Funeral services will be held tomorrow at the family residence. The interment will be at Montparnasse Cemetery.

DELMA-HEIDE.

The Grienausers.



KARL GRIENAUER.

THE Grienausers song and 'cello recitals, in which Mr. and Mrs. Grienaus accompany one another, are the novelty of the season. They have met with pronounced success in this, and have been engaged for a tour South as far as Florida in February, a series of twenty concerts, and in Indiana for six concerts. Genuine interest is aroused in the listener by this original idea, Mr. Grienaus accompanying his wife's songs on the 'cello only, without the aid of a piano. Another novel feature is the duet for soprano and 'cello, when Mrs. Grienaus sings and at the same time accompanies on the piano. They are fine artists, and will satisfy the musical taste of the most critical. Mr. Grienaus was substituted for Leo Stern in the Suzanne Adama tour last year, and practically the verdict everywhere was, "the greatest we have ever heard." To quote a few press notices of both artists:

HERR KARL GRIENAUER.

Herr Grienaus is undoubtedly the best 'cellist heard this season. His technic is absolutely immense, his memory marvelous and his musical intelligence commensurate with both.—Neue Freie Presse, Wien.

His technic is excellent and symmetrically developed, his conception full of artistic intelligence, his delivery cultured. He can stand side by side with the best living 'cellists.—Gazette du Matin, France.

Mr. Grienaus has a most wonderful technic, his conception is full of artistic temperament; the excellence of tone, combined with his cleverness in double bowing and harmonic work prove him to be an artist deserving a place in the front ranks of violoncellists.—New York Society Times.

Mr. Grienaus, the 'cellist, was most enthusiastically encored. The instrument was almost a human voice under his magic touch.

The Institute of Applied Music.

H. RAWLINS BAKER gave a recital at the American Institute of Applied Music last Saturday night, in which he had the co-operation of Charles W. Russell, violoncellist. The program was:

Fantaisie	Schütt
Im Frühling.	
Intermezzo.	
Humoreske.	
Romanse	Brahms
Two Humoresken.....	Dvorák
Liebestraum	Von Blon
Romanse Sans Paroles.....	Davidoff
Scherzo	Von Goens
Funeraillies	Liszt
Variations Symphoniques.....	Noelmann

Mr. Baker has passed out of the ranks of the rising

and the difficult and intricate selection seemed as so much child's play, so easily did he accomplish it.—San Francisco Chronicle.

The concert of last evening at the Freundschaftsbund Hall offered an unusual opportunity to the music lovers of this city. Herr Karl Grienaus, absolute master and lover of his instrument, placed himself above all criticism, even above all praise. Tender, passionate, sportive, whether the mood was careless, loving or deeply reverential, its expression was always perfect. Whether his 'cello glorified religion itself in the solemn music of the Holy Grail, sang its pious hymns in Handel's largo, was tenderly happy in Rubinstein's exquisite melody in F—whether we seemed to have fallen among the gypsies in Piatto's "Dance of the Basques" or visited again some of the wild scenes of the Hungarian steppes with the poet Lenau in Popper's "Tarantella," or merely listened to the wooing of a lover in the charming encore following the largo, who seemed to say so happily: "Do you love me? I know you do!" and she answers asking, but less triumphantly: "Do you love me?" and here there is a suspicion of tears which are kissed away—each one of all these was beautiful and perfect.—Evening Post, Charleston, S. C.

MME. ELISABETH GRIENAUER.

Madame Grienaus came next, and in her two Wagner songs, "Der Engle" and "Schmerzen," preparatory studies to "Tristan and Isolde," she aimed at dramatic effect. She was vociferously encored and responded with another number with piano and 'cello obligato.—The Brooklyn Citizen.

Last evening Congress Spring Park was well and comfortably filled with an appreciative audience to hear the sacred concert given by Gartland & Gioia's excellent orchestra and to listen to the singing of Mme. Elisabeth Grienaus, the noted dramatic soprano and concert singer from the Royal Conservatory of Berlin. Madame Grienaus's choice selections were rendered in a manner which won for her the admiration of all her hearers, as she is the possessor of a rich, pure voice, and her dramatic action cannot be excelled. At all times her most difficult airs were rendered with ease and grace and she was called upon to respond to many encores.—The Saratoga Review.

pianists and performed as a young artist who thoroughly understands himself. His three short numbers were handled with a delightful discrimination of rhythm and tone, while the Liszt number was characterized by a contrast of color and shading that indicated a fine appreciation of harmonic effects. Mr. Russell played with skill and appreciation.

Good Engagements for Madame Harmon.

MME. BERTHA HARMON, the soprano, will sing with Victor Herbert and his orchestra at the Majestic Theatre on Sunday night, November 6. Madame Harmon and the Kneisel Quartet are to appear under the auspices of the Haarlem Philharmonic Society at the Waldorf-Astoria Thursday morning, November 17.

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BUFFALO.

No. 226 WEST UTICA STREET,
BUFFALO, October 14, 1904.

THE Buffalo Saengerbund is now entering upon its fifty-second year. It has issued its program for the season 1904-5, which embraces many social events. The first season concert and ball will be at the German-American Hall, November 28; the second concert, January 30; the third, on May 1. The music committee is composed of Dr. Felix Hintz, chairman; Charles Stegkemper, Henry Wallenmeyer, John J. Wellshoefer and Albert F. Gentsch.

The Orpheus concerts will be given the evenings of December 5, February 13 and April 20. There is increased activity among its members. The fine male chorus is working hard at rehearsals, hoping to surpass all former efforts on concert nights.

Last week a new male singing society was organized. At the first meeting last Wednesday evening thirty-five members were in attendance; the following officers were elected: President, Dr. M. D. Mann; vice president, George O. Sweet; secretary, Dr. James Mooney; treasurer, Charles McCreary; musical director, Seth C. Clark, the latter being the accomplished organist of Trinity Church and director of the vested choir of men and boys. The plan is to have fifty active members, and a large number of associate members. Three concerts will be given each season, the first one early in December. Rehearsals have already begun in the choir room of Trinity Church. If the society becomes established on a good financial basis, the best soloists obtainable will be engaged for its concerts. Its success as an English singing society seems assured, for its active members are the best church singers and soloists of Buffalo. Many have been pupils of the veteran teacher, Signor Nuno. Others are now studying with Henry Dunman, Harry J. Fellows or Mme. Frances Helen Humphrey. Not a few have studied abroad. The following singers who are church singers and soloists are active members: George O. Sweet, bass in the First Presbyterian Church; Percy G. Lapey, tenor, Church of Our Father; Dr. J. O. Frankenstein, tenor, Trinity Church; J. R. Williamson, Raymond Reister, First Presbyterian; Gilbert Penn, Delaware Avenue Methodist; Dr. Busch, Westminster Church; Dr. Barrell, George A. Lewis, Charles McCreary, Mr. McIntyre, W. J. Mitchell, Mr. McAdam, Joseph Steinman, all of the men of Trinity Church choir, and many others. Seth Clark is not only a fine musician and able director, but a most excellent composer as well. He is one who will not be satisfied with fine tone produc-

tion and voice placement, but will see that some attention is paid to diction.

A piano recital will be given at the Twentieth Century Club on the evening of October 25, by Miss Sara Schiebel, a pupil of Charles Armand Cornelle.

On Sunday morning I had the pleasure of hearing the quartet choir of Westminster Church, of which W. S. Jarrett is director. He is also an organist of decided ability, and finds time to give piano instruction to a large class of pupils in his attractive Tenth street home. Mr. Jarrett is a pupil of Madame Wienzkowska and an enthusiastic lover of his work. The personnel of the choir of Westminster is as follows: Mrs. Wilbur Quincy, soprano; Mrs. Almon Cook, alto; Dr. Busch, bass; Clarence Odell, tenor. Their ensemble work is fine. An opportunity for hearing the choir to better advantage will be given the first Sunday in November in the quartet work of Gaul's "Holy City," and incidental solos will also be sung.

Buffalonians are to have an opportunity of hearing the Olive Mead Quartet in chamber music, under the auspices of the Twentieth Century Club. This concert will take place the latter part of November. The quartet consists of Miss Mead, first violin; Elizabeth Houghton, second violin; Gladys North, viola, and Lillian Littlehales, violoncello. The latter has been heard in Buffalo and is much admired.

Another promising artist as a pianist is Miss Florence Pease, of this city, a niece of Mrs. Truman G. Avery. Miss Pease during the summer was a pupil of Madame Wienzkowska, who taught a large class at Rose Hill, Canada. Now that Madame Wienzkowska has returned to New York, Miss Pease has decided to go to the metropolis for further instruction with the greatly admired exponent of the Leschetizky method.

On November 3 Josef Hofmann will give a piano recital at Convention Hall. Miss Nina David will sing in the same hall on November 13.

Tickets are selling rapidly for the two concerts to be given at Convention Hall on Friday afternoon and evening, October 14, by the Grenadier Guards (King Edward's) Band. This organization had its origin in the time of Charles I. Its present colonel is King Edward VII. Among its former distinguished colonels were

the Duke of Wellington, Prince Albert and the late Duke of Cambridge.

Louis J. Bangert will give a piano recital early in November, assisted by his advanced pupils. Mr. Bangert teaches vocal music also, and possesses a fine voice. I heard him sing recently Rubinstein's "Traum" and "Valentine's Prayer" ("Faust"), the latter selection showing admirably the splendid quality of his voice and his dramatic ability. He has plenty of temperament and, having had the advantage of instruction under the best Vienna teachers, is well equipped to teach others, and is making many friends by his quiet, unobtrusive manner. Mr. Bangert is organist at the Church of the Redeemer, Elmwood and Highland avenues.

On Friday afternoon, at the Bagnall Piano School, George Bagnall will give a piano recital, playing the following program: Mozart, "Turkish March" (sonata in A major); Beethoven, scherzo in G major; Schumann, scherzo in G minor; Chopin, "Polonaise"; Chopin, waltz, op. 64, No. 1; Chopin, scherzo, op. 31; Bagnall, etude in form of theme and variation; Bagnall, humoresque ("Elf Dance"); Nevin, "Love Song"; Rubinstein, "Valse Caprice"; Liszt, "Gondoliera"; Liszt, Rhapsodie Hongroise, No. 6.

VIRGINIA KEENE.

People's Symphony Concerts.

It should be noted, in connection with the forthcoming season of the People's Symphony concerts, that the admirable policy heretofore pursued of placing the prices of admission within the range of everyone who wishes to take advantage of the educational privileges of the concerts will still be maintained. Mr. Arens, the conductor, will now have an organization of seventy members, a costly addition to his forces rendered necessary by the acoustic demands of the larger auditorium, but the audiences will reap the benefit of this and of the other improved conditions without paying more than the prices that ruled under the many adverse conditions at Cooper Union. The full schedule of programs for this year is not definitely decided on, but, as heretofore, each concert will present a symphony by a great master, solos by some eminent artist, either vocal or instrumental, and various compositions for the orchestra, including overtures, suites and works in the smaller forms. The first concert is announced for Friday evening, November 4. David Bispham is to be the soloist. The sale of seats and subscription tickets will open on October 24. Orders for identification cards are pouring in so rapidly that Carnegie Hall may prove too small. Three of the large department stores have ordered 1,000 each.

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New York Recitals:	Boston Recitals:	Chicago Recitals:	Orchestra Dates:
Tuesday, November 8	Thursday, November 10	Friday, December 9	October 28, 29; November 2, 3, 4
Monday, November 14	Thursday, November 17	Wednesday, December 14	Cincinnati Symphony, Dec. 16, 17
Saturday, November 19	Monday, November 21	Sunday, December 18	Chicago Symphony, Jan. 6, 7, 1905

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TORONTO.

TORONTO, October 8, 1904.



COPY of THE MUSICAL COURIER of October 5 has just been received. With its handsome front page picture, finished in bronze, its carefully edited pages and its mine of information, this paper might well deck the luxurious table of a princess. The last issue doubtless will be an inspiration to many a correspondent, both at home and abroad.

As an educational centre for the music student, Toronto continues to receive a generous patronage. Even those who come here from New York, Boston or Chicago must acknowledge the great advancement made here by conservatories and colleges. The concert season has begun even thus early.

Madame Schumann-Heink, in light opera, recently aroused much enthusiasm at the Princess Theatre.

Mrs. Le Grand Reed, soprano, is giving a song recital at the Strolling Players' studio this afternoon. She will be assisted by Mrs. Richie, Lissant Beardmore and Mr. Bissett.

The announcement is made of the marriage of Miss Ida I. Field, pianist, and J. Leonard Boyd, son of Sir John Alexander Boyd, on October 12, in St. Philip's Church. The bride is a sister of H. M. Field, one of Canada's most prominent musicians, who has returned to this city after a prolonged visit to Leipzig.

A concert will be given at Association Hall tonight by Miss La Dell, Paul Hahn and Charles E. Clark.

The reconstructed organ at the Church of the Redeemer is to be dedicated on October 10 by Arthur Ingham, who comes here from the St. Louis Fair.

Mrs. Russell Duncan, soprano, who has lately come to Toronto from London, gave an artistic recital at St. Mar-

garet's College on the evening of October 6. Eugenie Quehen and Frank Blachford assisted.

Miss Eileen Millett, who has just returned from England, has been engaged as soprano soloist for the production of "The Messiah," on December 15, by the Festival Chorus, under the direction of Dr. Torrington. The other artists will be Miss Grace Carter, contralto; Braxton Smith, of London, and Ruthven McDonald, baritone. D. C. Rankin is secretary of the chorus.

Dr. Edward Fisher devoted his summer holiday to a trip to the Pacific Coast.

The rehearsals of the National Chorus, under Dr. Albert Ham, are progressing satisfactorily. "John Gilpin," by Cowan, is announced as one of the novelties.

The Mendelssohn Choir, under A. S. Vogt's baton, will be heard this season in comprehensive programs, including excerpts from "King Olaf," and "Caractacus," by Dr. Elgar; an unaccompanied anthem by Dr. Martin, organist of St. Paul's Cathedral, and incidental music to "King Arthur," by Sir Arthur Sullivan.

Massey Hall's events and dates are announced as follows:

October 15—Grenadiers' Band.
November 9—Miss Hope Morgan, song recital.
November 17—The Meistersingers of London.
November 21—Ysaye.
December 15—Festival Chorus, "The Messiah."
January 19—Male Chorus Club, with Josef Hofmann; J. D. A. Tripp conductor.
January 24 and 25—Sherlock Vocal Society.
February 15, 16 and 18—Mendelssohn Choir and Pittsburg Orchestra.

At Massey Hall Charles Coburn, an English entertainer, will be heard early in the season. Among those to come later are Jesse Alexander, Ella Russell and D'Albert.

Robert Stuart Pigott is arranging a series of concerts, which will be held this season at the King Edward Hotel.

Among Canadians to take part are Bessie Bonsall, of New York, and H. M. Field.

Miss Helmer, pianist, W. O. Forsyth's pupil, has made many successful appearances in the last year. M. H.

The Broad Street Conservatory.

PUPILS' recital was given on Wednesday evening, October 12, in the concert hall of the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia, of which Gilbert R. Combs is director. The program follows:

Piano solo, Second Mazurka.....Godard
Miss Mae A. Stidfole.
Piano solo, Nocturne, op. 28, No. 1.....Helmund
Miss Elizabeth Thomson.
Vocal solo, Roses in June.....German
Miss Emily Lorenz.
Piano solo, Arabesque, op. 1, No. 3.....Wrangell
Miss Martha J. Staymaker.
Violin solo, Concerto, No. 7, Andante Tranquillo.....De Beriot
Miss Katherine Leix.
Piano solo, Valse, op. 64, No. 2.....Chopin
Miss Caroline E. Furman.
Vocal solo, A Madrigal.....Harris
Miss Laura Reiff.
Piano solo, Liebestraum.....Liszt
Miss Clara E. Fetter.
Piano solo, Nocturne, op. 20.....Sgambati
Miss Mabel S. Haley.
Vocal solo, To You and But to You.....Coverley
Miss Edith Parry.
Piano solo, Soaring.....Schumann
Miss Nellie Wilkinson.
Sonata for piano and violin, op. 137.....Schubert
Allegro Molto.
Andante.
Allegro Vivace.
Misses Schultz and Leix.

Success of a Wienzkowska Pupil.

LIVER M. DENTON, a pupil of Madame de Wienzkowska, filled a number of fine social engagements in Newport, R. I., during the summer. The young and gifted pianist is a favorite of the exclusive society led by the Astors and Vanderbilts. At Brookline, Mass., and at Millbrook, N. Y., Mr. Denton has played for prominent hostesses. Some have re-engaged him for musicales this winter in New York. Mr. Denton is a New Yorker. Those competent to judge declare he has a bright future.



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European Notes.

"The Dream of Gerontius" will be sung in Brussels soon at the Concerts Populaires.

Richard Strauss will conduct one of the Birmingham Halford concerts on December 20.

The fall season proper in London will begin middle of this month with recitals by Sarasate, Carreño, Busoni, Lamond, Hubermann, Kreisler and others.

The 250th performance of "The Flying Dutchman" recently took place in Vienna.

Hans Höhe, the Magdeburg conductor, is organizing a folk chorus, which will give several concerts this winter.

Strauss' "Symphonia Domestica" was produced with enormous success in Essen at a recent orchestral concert.

The Crefeld Conservatory will add an opera department to its regular course this season.

The Weimar Opera has just accepted for production August Enna's "Heisse Liebe."

Hellmesberger, the new leader of the Stuttgart Opera, opened his engagement there with a spirited and successful performance of "Martha."

The Bucharest Singing Society is planning a "Grieg evening" in November.

Mme. von Scheele Miller, the contralto of the Bremen Opera, has been signed by the Berlin Opera for five years, beginning next fall.

The Dutch pianist Piet de Waardt is meeting with success on his tour through the English provinces.

Ernest Reyer's "Sigurd" will have its first German production at the Magdeburg Opera in December.

The Rouen Opera has announced as its first novelty of the new season "Silia," opera by Vincenzo Ferroni, pupil of Massenet.

The Danzig musical season for 1904-1905 promises to be particularly lively. The Singakademie, under Binder, will perform Mozart's C minor mass, Haydn's "Seasons," Handel's "Messiah" and Bach's cantata, "Now is Salvation." The Binder symphony concerts promise Beethoven's "Ninth" and "Eroica" symphonies, and sym-

phonies by Mozart (E flat); Haydn (D major); Brahms' (D major) and Svendsen (D major). The soloists will be Mmes. Ettinger, Herzog, Godier, Reichel, Nagel and Chop, and Messrs. Könnicke, Van Kempen, Mann, Heydenbluth, Grütner, Kroemer and Becker. The Danzig Orchesterverein will give its usual quota of concerts with these soloists: Petschnikoff, Van Ewey, Therese Behr, Rosenthal, Joachim, Sarasate, D'Audrade and the Christmann sisters.

The new Lübeck Opera building is to cost \$625,000.

Bromberg opened a new seminary for music teachers on October 1.

The pianist Dina van der Hoeven has been added to the teaching staff of Stern's Conservatory in Berlin.

The Dresden composer and teacher, Eduard Zillmann, celebrated his seventieth birthday on October 8.

The former director of the Cologne Opera, Julius Hofmann, has been appointed intendant at the Mannheim opera.

From January 31 to February 13, 1905, Maximilian Burg, a Berlin manager, will make a Wagner tournee through the Riviera, and has engaged a number of competent singers to give performances in Nice, Monte Carlo, &c., of the first act of "Walküre," first act of "Siegfried," third act of "Meistersinger," and second act of "The Flying Dutchman."

The Basle Opera opened its winter season with a performance of "Tannhäuser."

At Warsaw exceptional success was achieved by Statkowski's new opera (music-drama) "Philanis."

The Erfurt Singing Society will produce Liszt's "Thirteenth Psalm" on November 22.

The Corfu composer, S. Samara, whose opera, "La Biondina," was produced with success in Milan, has sold the American and European rights of his work to C. F. Kahut, the Leipsic publisher. "La Biondina" will be heard in Germany early this winter.

The Vienna Gesellschaft der Musikfreunde will produce Dvorák's "Requiem," Bach's "Magnificat," Brahms' "Triumphlied," Berlioz's "Childhood of Christ," Goldmark's "Hymn of Spring," Strauss' "Tilliefer" and Mahler's

"Third" symphony, with chorus. The leader of the Vienna Gesellschaft der Musikfreunde is Franz Schalk, who conducted Wagner operas at the Metropolitan Opera House for one season.

Felix Weingartner will lead a concert of his own compositions at Essen. The program will contain "King Lear," "Elysian Fields," the E flat symphony and a number of songs.

At Mayence the "modern" composers to be heard this winter are César Franck (symphony), Edward Elgar ("Variations"), Hugo Wolf ("Italian Serenade"), Fritz Volbach ("Alt Heidelberg") and Richard Strauss ("Sinfonia Domestica.")

Rudolf Fiege, a music critic of Berlin, has officially received the title of "professor."

The new Dortmund Opera, which cost \$500,000, was opened recently with a performance of "Tannhäuser."

D'Albert's opera "Tiefland" was recently produced in Leipsic.

Rudolf Malcher, of Leipsic, has been made professor of the violin at Bucharest Conservatory.

Ludwig Sauer, the new conductor of the Magdeburg Opera, began his duties there with a spirited performance of Brüll's "Das Goldene Kreuz."

Singers Prepared in Sight Reading.

MISS MARY FIDELIA BURT, the well known teacher of sight reading and ear training, has opened her classes in Carnegie Hall, Studio 115, and at her Brooklyn studio, 48 Lefferts place. Many of Miss Burt's pupils have been able to take solo positions at the end of their season's study without having the extra tax of church choir work, and this, too, when the pupils have come to her absolutely without gift in the very necessary requirement for the church singer. What a disappointment it is to be refused in one church after another because one cannot read none but the faithful music student who has spent her last dollar on her vocal training can fully realize. Miss Burt rejoices that she has been able to help to remunerative church positions so many delightful singers who have come to her in abject despair when every other course had failed. There have even been cases where, like Trilby, there was the beautiful instrument but positively nothing else. With patient understanding Miss Burt has awakened and trained the dormant musical faculty, at last triumphantly making her pupils independent possessors of their own individual musical rights. In Miss Burt's studios are to be found pupils from the leading composers, organists and instrumental and vocal teachers of New York. They have unreservedly indorsed her work, both from practical experience with their own pupils, and after making the severest tests in sight reading from oratorio and Wagner opera with Miss Burt's wonderfully trained pupils. Among these musicians are Dudley Buck, Bruno Oscar Klein, Horatio Parker, R. Huntington Woodman, Kate Chittenden,

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A Good Opening for Opera Students.

VOCAL students and singers of both sexes who desire to study for opera this season will have a fine opportunity at the National Conservatory of Music, founded by Mrs. Jeannette M. Thurber. As stated in THE MUSICAL COURIER of last week, Eugene Dufriche, the famous baritone from the Metropolitan Opera House, is again to teach repertory and in other ways assist talented aspirants for the opera to win careers. The tuition for the entire season is placed at the nominal sum of \$50. M. Dufriche is a matured artist, thoroughly experienced in the best traditions of the operatic stage, and in addition to his accomplishments as an artist and teacher is a man of winning personality, a requirement often necessary if students are to succeed. Supplementary entrance examinations will be held at the conservatory, 128 East Seventeenth street, Saturday, October 22, from 10 to 12 a. m. and from 2 to 4 p. m. M. Dufriche will be present to hear voices and arrange for organizing the opera class. Examinations will also be held in singing, besides in piano, violin, 'cello and other orchestral instruments. The artist faculty includes Rafael Joseffy, Adele Margulies, Leopold Lichtenberg, Eugene Dufriche, Leo Schulz, Henry T. Finck, Max Spicker, Charles Heinroth, &c.

The Governor Indorses Conservatory.

ALBERTO JONAS, director of the Michigan Conservatory in Detroit, received the following letter in June of this year:

Alberto Jonas, Detroit, Mich.:

DEAR SIR—The duty of dedicating the Michigan Monument at Andersonville Prison will prevent keeping the provisional engagement to deliver a short address at the graduation exercises of the Michigan Conservatory of Music. I appreciate the work this excellent institution is doing, and believe that the State is to be congratulated upon possessing a strong, well equipped school of this character. Whether the graduates of the conservatory adopt music for their life work or not, the training they obtain is of inestimable value, not only to them but to all with whom they come in contact. Music is always an inspiration and one of the chief pleasures of life. The trained musician is an acquisition to society, the value of which cannot be determined in dollars and cents. I regret my inability to be present and extend the hand of greeting to the graduates; but none the less I do wish them well, and bespeak for them the best that life can afford. I have the honor to be,

Your obedient servant,

A. T. Bliss,

Governor of Michigan.

EXECUTIVE OFFICE, LANSING, MICH.

S. C. Bennett Moves.

MR. BENNETT has recently made a change from his former studio to rooms much better adapted to his growing business, and he is now located in Suite 92-93 Carnegie Hall. Mr. Bennett has received many invitations from musical clubs and prominent singers in various cities to deliver his lecture, "Science of Vocal Technic." There are several exceptionally fine voices among his pupils this season, and recitals will be given later on.

MISS HELEN WETMORE.

ONE of the younger singers of Boston whose career has been watched with interest is Miss Helen Wetmore, who has been heard to advantage at many concerts in that city in the last two or three years. Miss Wetmore has a beautiful soprano voice, clear and full, that has been admirably trained. Her singing is artistic in every respect, and the writer still bears in mind her beautiful rendition of the aria from "Louise," by Charpentier. For one season Miss Wetmore was the soloist with the Bostonia Sextet Club,



HELEN WETMORE.

and in 1902 she gave recitals through Canada with Ellison van Hoose. Some of her engagements for the coming season are October 19, a concert at Whitinsville; October 26, soloist at the Orchestral recital, Steinert Hall, Boston; November 18, with the Hoffmann Quartet at South Weymouth, and on November 28 she will sing the solo part in "Gallia" at Woburn. She holds a fine church position in Lowell, this being her third year as soprano in the Kirk Street Congregational Church there.

Miss Wetmore is a great student, having memorized nine operas, among them "Romeo and Juliet," "Faust," "Lohengrin," "Cavalleria Rusticana" and "Giacconda." For these

operas she studied the mise-en-scène with M. Giraudet in Paris, and with Signor Vianesi, New York. For oratorio she has coached with Emil Mollenhauer, of Boston. Miss Wetmore has been a pupil of Madame Edwards for several years, and on Madame Edwards' departure for California this month she will be her representative in Boston during her absence, having a studio in Steinert Hall. It may be said that there is not a more artistic singer before the public, or one who has the promise of a more brilliant future.

Herbert Witherspoon in Demand.

MANAGER HENRY WOLFSOHN continues to book engagements for Herbert Witherspoon at a rate which shows the ever increasing popularity of this now famous singer. Mr. Witherspoon is an example of what he has always believed to be a fact—that nationality has little or nothing to do with a singer's ultimate success, and that an American who can "deliver the goods" will get the work, the glory and the money as readily as the foreigner. Mr. Witherspoon's first extended tour will begin on November 10, taking him as far West as Denver, with stops on the way out and back. His second journey westward will be toward the latter part of December, for several performances of "The Messiah" in Chicago, Milwaukee, Minneapolis, Peoria, &c. In January he goes through Ohio southward, probably as far as Texas. February finds this artist in Canada, and in March he will again go West, joining the Pittsburgh Orchestra in Cleveland on March 8. Mr. Witherspoon promises at least one song recital in New York, and probably two. His song program this year is of greater interest than ever, embracing all schools, many composers and many languages.

Knights of Columbus.

AN audience that overflowed Carnegie Hall Wednesday night attended the annual celebration of "Discovery Day" by the New York Chapter, Knights of Columbus. There was an elaborate program of music under the direction of Silas G. Pratt, who conducted an orchestra and chorus. Selections were given from his musical allegory, "The Triumph of Columbus." The soprano soloist was Mme. Corinne Rider-Kelsey, whose success was so great that she was recalled five times. Her voice is a true soprano of unusual range and adequate power, which has been most judiciously cultivated. Madame Rider-Kelsey sings with exquisite art and most excellent taste. Her voice rang out with superb power and filled the large hall. At the end of the entertainment she was congratulated by a great many admirers, including Conductor Pratt and Concertmaster Schmitt. This admirable singer should appear oftener in public, for she is capable of delighting any audience.

Tickets for Bloomfield Zeisler's Recital.

THE sale of tickets for the only piano recital that will be given here this season by Fannie Bloomfield Zeisler will open on Monday morning at Ditson's. The recital is announced for Saturday afternoon, October 29, in Mendelssohn Hall.

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QUESTIONS AND ANSWERS.

\$200 Prize Competition.

DETROIT UNITED RAILWAY, 12 WOODWARD AVENUE,
Detroit, Mich., October 5, 1904.

To The Musical Courier:

This company, through its weekly publication, Detroit United Weekly, is offering a prize of \$200 for a suitable "trolley song" and the music for same.

We have inaugurated this contest for the purpose of creating interest in musical circles. At the same time, there is no one thing attracting more attention in the world today than that of electricity, and more particularly as applied to trolleys in the city and interurban lines. We have felt that someone might produce music and words, or two persons can combine, one furnishing the music and the other the words, of a song that shall become very popular and be very applicable to the subject in question. We have selected three of our best known musicians, to whom contributions will be submitted, and to them will be left the decision as to who will be entitled to the prize.

Prof. Francis L. York, director of the Detroit Conservatory of Music, has very kindly furnished us your address, and we are sending you herewith a copy of our little paper containing the terms of the contest, &c., thinking that you might feel at liberty to publish it as a local item in the local columns of your paper as a matter of interest to your readers throughout the country and the world. We do not send you this as an advertisement, but thought you will feel glad, as other publications are doing, to give your readers the benefit of our offer, and therefore have requested that you call attention to it as a local item.

Thanking you in advance for any little attention you may feel at liberty to give to our request, I am,
Yours truly,

JOHN H. FRY,
Assistant General Passenger Agent.

Arrangements having been fully completed, the Detroit United Weekly is now prepared to announce in detail the competition with which it hopes to arouse interest in musical and lyrical composition, not only in Detroit but in all parts of the country. The Detroit United Weekly offers a prize of \$200 (two hundred dollars) for the words and music of a "Trolley Song." This composition need have no reference whatever to the Detroit United Railway. It is to symbolize the great field of electric transportation. It may be general in character, applicable to any city or interurban system. It may be humorous or serious. The author is to retain the copyright of his composition. It is, however, to be dedicated to the Detroit United Railway, which company also retains the privilege of reproducing words and music in any publication and of using same in any advertising literature. The Detroit United Railway will sell no copies. Words and music may be the joint effort of two authors, but words must fit music. No unattached verses or music will be considered. Every contribution must be complete in this respect.

The task of judging the merit of the compositions and awarding the prizes will be left to a committee of three of the most prominent musical authorities and artists in the State. They are Prof. Francis L. York, director of the Detroit Conservatory of Music; Harold Jarvis, Detroit's famous tenor, and Prof. E. R. Schremer, director of Schremer's Military Band and Orchestra. These gentlemen have agreed to serve as the tribunal of last resort.

The competition is open to all residents of any State or natives of any country. In view of the enormous number of contributions that will be received, the following conditions must be observed:

No names or addresses must appear upon any manuscript. A separate letter must accompany each contribution, which in the competition will be designated by a number. The music must not be too pretentious or the verses too voluminous. The competition will be open for several months, the precise time limit to be stated

subsequently. All contributions must be mailed or delivered to John H. Fry, Detroit United Railway, 12 Woodward Avenue. It is needless to point out what the winning of this prize means to the successful composer. Aside from the premium, his composition will be enormously advertised and he will retain full possession of all privileges. The contest is on!

Paderewski's Address.

NEW YORK, October 5, 1904.

To The Musical Courier:

Kindly send me Mr. Paderewski's present address. Thanking you in advance,
ESTHER LANG,
72 Bethune Street, New York City.

Paderewski is at present in Australia. We do not know his exact address and could not impart it if we did know, for a rule of this office prevents us from doing anything in the matter of addresses except to forward to the addresses all letters which are sent in care of THE MUSICAL COURIER. Paderewski will probably be in the United States next January or February.

Bach Data.

NEW YORK, October 13, 1904.

To The Musical Courier:

For the purpose of gaining material for a study of Johann Sebastian Bach's life I am anxious to learn certain facts about the great musician's family other than those contained in Grove and similar old fashioned reference works. Can you help me to find any newer books on Bach and his family connections?

Thanking you in advance, Very truly yours,
PHILIP B. ELWELL.

C. H. Bitter has written a history of "The Sons of Bach," and also a book devoted especially to Carl Philipp Emanuel Bach and Wilhelm Friedemann Bach. Then there are Buchmayer's "Neue Beiträge zur Geschichte der Bach'schen Familie," Bruno Stein's "Johann Sebastian Bach and His Family," and several books on Johann Christian Bach (authors unknown to us). In "The Wives of Great Composers" there are unfamiliar chapters on Maria Barbara Bach and Anna Magdalena Bach. The accepted authority on Bach bibliography is Paul Pabst, the Leipzig publisher, and the aforementioned works can most likely be borrowed or bought from him. We do not think they can be consulted at any of our local libraries, or even at the Congressional Library in Washington.

NO. 98 THATCHER AVENUE,
BROOKLYN, October 5, 1904.

To The Musical Courier:

Kindly let me know if there is a quartet already called the Mendelssohn Quartet. If so, kindly let me have your opinion about naming a quartet, consisting of first violin, second violin, 'cello and piano. I would like to select a name which has not as yet been taken. An early reply will oblige,
G. L. HINES.

We know of no quartet that has taken the name of Mendelssohn, and think it a good one for any musical organization. If there is a Mendelssohn Quartet in existence, the publication of the foregoing letter will no doubt serve to make the fact known to our correspondent.

Not for Publication.

To Grace Carew:

Please send your address to the editor of Questions and Answers Department, and we will answer your questions by mail.

NO. 303 COLLEGE AVENUE,
COLUMBIA, Mo., October 4, 1904.

To The Musical Courier:

You would oblige me very much by giving me a list of first class famous violinists (like Ysaye, Sarasate, Kubelik, Thibaud, &c.) whose names begin with the letters A, O and N. Thanking you, I am, yours respectfully,

FRANK C. HESSE.

You do not state whether you wish the names of living violinists or of the violinists of all times. Take your choice from the following:

A—Alard (died 1888). Auer.
N—Nardini (died 1793). Neruda (Lady Hallé), Nachez.
O—Ondricek.

Thomas and the Philharmonic.

NEW YORK, October 1, 1904.

To The Musical Courier:

I read in THE MUSICAL COURIER that Theodore Thomas is to conduct a New York Philharmonic Society concert this season. For reasons of personal curiosity could you tell me when he conducted the Philharmonic for the last time before going to Chicago?

Very truly,
L. A. GILMAN.

April 11, 1891.

New Tour for Grace Whistler Misick.

AFTER a most successful tour through the West, singing in Portland, Seattle, Spokane and other cities, Grace Whistler Misick returned to Chicago. The musical season just opening will be a busy one for her. Friday, October 14, she sang with the Symphony Orchestra in Festival Hall, World's Fair, St. Louis. For the latter part of October she has been engaged to give song recitals in Eastern cities, and on November 5 the singer is to begin a tour with Ovide Musin.

German Lieder Recitals.

MISS MARGARET GOETZ gave a song recital for invited guests at the summer home of Mrs. Edmund Wetmore, "The Cedars," Glen Cove, L. I., on Friday last. This is the first of a series of German Lieder recitals which Miss Goetz gives at private houses in New York and suburbs this fall. Miss Alice K. Hare played accompaniments. Miss Goetz's classes and private coaching of German and French songs have begun at her studio in Carnegie Hall.

Kreisler Touring in England.

Fritz Kreisler's tour in England will continue until the middle of December, when the famous violinist will sail for New York. His engagements in this country extend to the Pacific Coast. This will be Kreisler's first appearance in the Far West. He is to make his San Francisco debut late in March.

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Nov. 29—Cleveland.	Jan. 9—Wilmington.
Nov. 30—Oberlin.	Jan. 12—New Orleans.
Dec. 1—Winona.	Jan. 23—Pittsburg.
Dec. 4—Springfield.	Jan. 26—Syracuse.
Dec. 5—St. Louis.	Feb. 1—Albany.
Dec. 6—Peoria.	Feb. 3—New York.
Dec. 8—Worcester.	Feb. 6—Brooklyn.
Dec. 9—Providence.	Feb. 10—Philadelphia.
Dec. 12—Springfield.	Feb. 22—Pittsburg.
Dec. 16—Wheeling.	Feb. 27—Grand Rapids.
Dec. 19—Baltimore.	February 28—Detroit.
Dec. 30—New York.	March 1—London.
Dec. 31—New York.	March 2—Toronto.

PEABODY CONSERVATORY.

(BALTIMORE CORRESPONDENCE.)

THE largest number of students ever entered at the Peabody Conservatory of Music, Harold Randolph director, has been enrolled for the present season, which promises to be a particularly successful one. There has been a marked increase in pupils from great distances, a large number of States being represented. The most interesting new feature of the conservatory this year is the magnificent new organ which has just been erected in the concert hall by the Hutchings-Votey Organ Company, of Boston. The instrument has three manuals and all the most modern mechanical accessories and appliances. Director Randolph announces that the organ will be formally dedicated by Alexandre Guilmant, who will give the second of the regular series of recitals on Friday afternoon, November 11. The new organ is fitted as follows:

Three manuals, compass from C to C₄, 61 notes.
Compass of pedals from C to F₄, 32 notes.

GREAT ORGAN.		Pipes.
1.—8 feet.	Open diapason, metal.	61
8 feet.	Open diapason, metal.	61
2.—8 feet.	Gamba, metal.	61
3.—8 feet.	Gross floete, wood.	61
4.—4 feet.	Octave, metal.	61
5.—4 feet.	Flute and cheminee, wood and metal.	61
6.—8 feet.	Corno d'amour.	61
SWELL ORGAN.		Pipes.
7.—16 feet.	Bourdon, wood.	61
8 feet.	Open diapason, metal.	61
9.—8 feet.	Salicional, metal.	61
10.—8 feet.	Aeoline, metal.	61
11.—8 feet.	Vox celestis, metal.	49
12.—8 feet.	Stopped diapason, wood.	61
13.—4 feet.	Flauto traverso, wood.	61
14.—4 feet.	Violina, metal.	61
15.—2 feet.	Flautino, metal.	61
16.—III Rks	Dolce cornet, metal.	183
17.—8 feet.	Oboe, metal.	61
18.—8 feet.	Cornopean, metal.	61
19.—8 feet.	Vox humana, metal.	61
	Tremolo.	
CHOIR ORGAN (in box).		Pipes.
19A.—16 feet.	Gamba, metal.	61
20.—8 feet.	Violin diapason, metal.	61
21.—8 feet.	Melodia, wood.	61
22.—8 feet.	Dulciana, metal.	61
23.—4 feet.	Wald flute, wood.	61
24.—8 feet.	Clarinet, metal.	49
PEDAL ORGAN (augmented).		Notes.
25.—16 feet.	Open diapason, wood.	32
26.—16 feet.	Bourdon, wood.	32
27.—16 feet.	Lieblich gedacht, wood.	32
27A.—16 feet.	Dulciana, wood.	32
28.—8 feet.	Flute, wood.	32

There are the usual couplers, combination pistons and pedals, and other mechanical accessories.

After a year's absence John E. Barkworth has returned from England to resume charge of the organ department.

Mr. Barkworth brings renewed interest and activity to his work. His department is expected to show fine results. He will have charge also of the class in the history of music.

There were many talented applicants for the scholarships this season. There were two piano scholarships, the successful competitors being Carlotta Heller, of Baltimore, and Barrington Branch, of Augusta, Ga. The violin scholarship was awarded to Arthur Conradi, Baltimore; the voice to Robert E. Stidman, Baltimore; the organ to Frank Weaver, Baltimore.

Ernest Hutcheson began last Friday another series of informal lecture recitals, setting himself the mighty task of playing twenty-four preludes and fugues of Bach's "Well Tempered Clavichord." That his efforts resulted in laurels for himself was not surprising to those who knew Mr. Hutcheson as a fine player of Bach on the occasion of his Baltimore debut some years ago. His technique is an astonishing order of achievement, and there is perhaps no pianist whose scholarly musicianship excels his in the ability to appreciate Bach's masterly counterpoint. We have probably heard more vigorously heroic Bach playing than Mr. Hutcheson's, but for clearness of exposition and plasticity of style he is unexcelled.

Mrs. Low Back in New York.

MRS. ROLLIE BORDEN LOW, the soprano, returned from Europe ten days ago. The singer passed a profitable summer in Germany, studying lieder with the celebrated teacher Julius Hey, at the Hey summer villa near Munich. Accompanied by her mother, Mrs. Mary Borden-Carter, Mrs. Low attended the Mozart and Wagner festivals. From the music centre of Bavaria Mesdames Low and Carter went to Paris. While there Mrs. Low gave a song recital under social auspices. Both in Germany and France Mrs. Low received offers from managers and other persons who arrange recitals and concerts. This week Mrs. Low sang for several managers in New York, and as the season advances she will be heard here and in other cities. In the meantime Mrs. Low will teach a limited number of pupils at her studio-residence, 205 West Fifty-sixth street.

Aus der Ohe's New Compositions.

A DELE AUS DER OHE returned from Europe on Tuesday of last week. She will make her first appearance this winter with the Philharmonic Society on December 16 and 17. While abroad Miss Aus der Ohe arranged for the publication of her new concerto for piano and orchestra, and also for her violin and piano sonata. It is possible that the concerto will have its first performance at the Philharmonic concert.

PORTLAND, ORE., NOTES.

PORTLAND, ORE., October 12, 1904.

FREDERICK B. INNES, bandmaster, is now in the East arranging for a rendition at the Lewis and Clark Exposition on its opening day, June 1, 1905, of the "Doxology," "The Star Spangled Banner" and the "Hallelujah" chorus from the "Messiah."

It is proposed that for the music festival, which will be held probably a month later, several famous artists be brought from the East. Together with the Oregon Vocal Choir of 500 voices it is thought that a few of the better known singers can make the festival a success. There is some talk of a combined Washington-Oregon chorus of 1,000 voices. The North Pacific Saengerfest, consisting of male voices singing in German, will also have its annual festival during July or August, 1905, at the Exposition, but its plans are not yet completed.

Miss Hilda E. Hezele, a promising young vocalist, is in Chicago, where under the best teachers there she is to continue her studies.

Miss Ruth Hoyt, contralto, has left for New York for a year's study of vocal music. Miss Hoyt will study with Mr. Arens, with whom a number of Mrs. Walter Reed's pupils have been coached successfully.

Miss Laura J. Cleland, daughter of Judge Cleland, who was a teacher at Harrison street school and was also Mrs. Helen Kinsman Mann's assistant for the past three years, has gone to Germany to study music. Miss Catherine Franklin, who also studied with Mrs. Mann, has left for Germany to pursue her musical studies. Both Miss Franklin and Miss Cleland are talented sopranos.

The Haydn String Orchestra, under the leadership of Mr. Otto Kleeman, entertained Multnomah Council, Royal Arcanum, and its friends, playing a list of difficult selections with the finish of professionals.

Dr. W. A. Cumming, choirmaster of Talor street Methodist Episcopal Church choir, has returned from a visit to New York, where he left his daughter, Miss Inez Cumming, who will continue her vocal studies with her aunt, Miss Shanna Cumming. Miss Inez Cumming has a pleasing soprano voice.

Leo Charles Sparks, who has been conducting a studio in Portland, has gone to Dresden.

The Essen Opera was reopened for the season with Mozart's "Abduction from the Seraglio."

MARIETTA BAGBY

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PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1282.

MARC A. BLUMENBERG - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, OCTOBER 19, 1904.

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PARIS: Shakespeare Library, 75 Champs Elysées; Gallignani, 224 Rue de Rivoli; Brantano's, 37 Rue de l'Opéra; H. Gautier, 11 Rue Galvion; Librairie du Grand Hotel, Boulevard des Capucines; 3 Avenue Victor Hugo, and at all the Kiosks in Paris.

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United States,	\$1.00	Austria	15s.
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One column	100.00

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All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

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MUSICAL circles will be interested to learn that Maud Powell, the celebrated violinist, was married at the Vail Farm, near Pawling, N. Y., about six weeks ago, to H. Godfrey Turner, of London, formerly manager of the Empire Theatre in that city. Under the name which she has made famous she will continue her recitals here and abroad. She is booked to sail for England on December 28, and has arranged for a tour through Great Britain and Ireland.

LAST week we heralded the early arrival of the "noted German scientist" with his annual discovery that piano playing is harmful. He has not materialized as yet, but in his place there is "a German specialist in nervous diseases," says the New York Evening Post, "who maintains that artistic education tends particularly to upset the psychical balance, wherefore its commencement should be delayed to the age of sixteen in girls and eighteen in boys." We felt quite sure that something of the kind was about due.

THE following "cable dispatch" from New York appeared in the Vienna Neue Freie Presse of October 4:

At the Windsor Opera House a young Viennese singer, Sophia Braun, achieved great success at her début as Princess Eudora in Halévy's "La Juive."

Why are New Yorkers not told of this rival to the Metropolitan Opera House, and given a chance to hear new singers in operas so rarely performed here as Halévy's "La Juive"? We remember to have read a few weeks ago that Sophia Braun was engaged as a coloratura soprano at the Metropolitan Opera House. Now then, what is the real truth about Sophia Braun, and who hoaxed such a staid and conservative journal as the Neue Freie Presse into printing such absurd and bogus news? Can it be that the season at the Metropolitan Opera House has really begun?

THE Austro-Hungarian Musical Journal tells some interesting things about the salaries of orchestral players in Vienna. We read that the symphony orchestras of the Austrian capital pay their members from 4 to 7 crowns per concert. A crown is 20 cents in American money! Four crowns is 80 cents, and 7 crowns is \$1.40! The players at the Royal Opera are engaged by the year and play almost every evening in the year, including Sundays, and rehearse almost every morning. The highest salary paid to any member of the Opera orchestra is 3,600 crowns, or \$720. This makes an average of less than \$2 per day! The Hofburg Theatre pays its musicians 80 crowns per month, or about 53 cents per day! The Karl Theatre pays 100 crowns monthly, \$20, and the Jentsch Theatre pays 90 crowns, \$18. No orchestral player at any theatre in New York earns less than \$20 per week. What they need in Vienna is a musical union, an amalgamated musical society and a federation of labor.

THE next Bach festival at Bethlehem, Pa., under the direction of Dr. J. Fred Wolle, will offer something entirely new in the way of arrangement and execution. There will be a cycle of Bach's works, in design not unlike the three successful Bethlehem festivals of 1900, 1902 and 1903, but the cycle will comprise nine days of music, afternoon and evening, and the nine days will be divided into three festivals of three days each, the separate sections to be given respectively at Christmas, Lent and Easter. Dr. Wolle says of his new plan: "There will be again a unity of ideas running through the entire series, which will be but an extension of the idea of the Bach festivals of the past. The attempt this year is to bring the works under consideration to a hearing as near as possible to the day for which they were originally written. With this in view the works contemplated for production naturally group themselves into three divisions, referring as they do to the prophecy and birth, passion and death and resurrection and ascension of the Lord. Thus the scheme divides itself into a Christmas, a Lenten and an Easter section. The Christmas festival will be given in the Moravian Church on Wednesday, Thursday and Friday, December 28, 29 and 30, 1904. The second and third divisions of the cycle will follow, the former in the early and the latter in the late spring."

MARC A. BLUMENBERG, editor-in-chief of THE MUSICAL COURIER, and Mrs. Blumenberg returned aboard the Blücher last Sunday from a four months' tour in Europe.

The High Salary Question.

PARIS, OCTOBER 4, 1904

SOME weeks ago in one of the articles I wrote, which the THE MUSICAL COURIER does me the honor to print, I again, for probably the 7434th time, made some remarks on the salaries of musical artists in Europe and the prices they demand in the United States. Among other statements, I said that Melba gets at Covent Garden, London, \$600 a night and in New York she asks \$1,500; that Calvé gets at Covent Garden, London, \$600 a night and in New York \$1,800 a night; that Lehmann gets (or formerly received) \$600 a night in New York, whereas in Germany she sings for \$250 a night. The London Pall Mall Gazette (Mr. Vernon Blackburn, editor of its music department) of September 10, quoted my statements, making the following comment:

Just on the subject of financing opera in relation to art, it is stated in a published small list that Melba gets at Covent Garden per performance £120, while at the Metropolitan, New York, she asks for no less than \$1,500. We should like to know precisely what the answer, both of the Covent Garden management and of Madame Melba, would be to such a statement as this.

And a few days since, our London office received the following official communication:

*Royal Opera Covent Garden,
Proprietors: The Grand Opera Syndicate, Ltd.
Secretary and Business Manager, Mr. Neil Forsyth.
Telegraphic address, "Amidst, London."*

SEPTEMBER 28, 1904.

Sir—My attention has been called to a statement in The Musical Courier, of New York, as to the terms paid at Covent Garden Opera House to Madame Melba and Madame Calvé. The figures given are so very wide of the mark that I think it only right to warn both you and your readers that any arguments based upon them are absolutely futile.

I remain, sir, yours faithfully,

NEIL FORSYTH.

*Montague Chester, Esq.,
New York Musical Courier,
Hotel Cecil, W. C.*

* * *

Before proceeding with any discussion of the foregoing official, most courteous, and most non-committal letter, permit me to submit to THE MUSICAL COURIER readers an article from the London Saturday Review of September 24, written by one of England's fearless and determined music critics (what a dreadful word that has become, and really, I do not mean to fix it upon John F. Runciman; it is only because people have become accustomed to call any or every writer on music a music critic that I continue the use of the epithet). The article is by John F. Runciman, and this is the way it appeared in the Saturday Review:

The Musical Goose.

Marc A. Blumenberg, editor of THE MUSICAL COURIER, of New York, recently treated his readers to an article on the earnings of musical artists in Europe and in America. His main object, apparently, was to demonstrate that America is extensively exploited by European artists, and some of the figures he quotes are a little startling. Melba, he says, gets at Covent Garden £120 per night, and in New York she asks £300—this is Mr. Blumenberg's way of phrasing it, and I cannot tell whether Melba gets what she asks. Calvé gets £120 at Covent Garden and £360 at New York; Lehmann gets £50 in Germany and £120 in America. Now, I should like to know what proportions of these sums are really paid. The vanity of opera singers is colossal, and on no point are they more touchy than about their salaries. Astute managers found out long ago that at heart they care less for the actual money than for the reputation of gaining huge sums; and the double agreement was invented. One form is the genuine document and the real amount to be paid is mentioned; the other is a bogus thing which the proud possessor can flourish before his friends and show to newspaper interviewers, and on it the sum is nobly magnified. How much do Melba, Calvé and Lehmann really get in hard cash when they honor America with their visits? I don't know, but while I am fairly sure they do not get the amounts reported in the newspaper, without doubt it is something considerable—else they would not be so eager to go back again. Mr. Blumenberg refers to a violinist who as the fruits of a brief tour carried off 45,000 francs, and a pianist who played at Nuremberg

for £12 10s. and then asked £2,000 for a series of forty recitals in America.

Whether the Americans consider they have a grievance in having to pay so much more than Europeans to hear the same artists I do not know. If so, they have two remedies: They can do without hearing the artists, or they can come to Europe. There is no third remedy. When an artist gets a reputation, deserved or undeserved, he or she invariably takes advantage of it to make as much money as possible. They need it or think they need it. In financial matters they are usually infants and get rid of their money faster than they make it, so that a good half of the artists of Europe are always harassed by creditors, while cases are common enough of men and women who have earned fortunes and then achieved the feat of dying in miserable poverty. Opera singers are the worst of all in this respect. But even when they are not extravagant there is that vanity of theirs to be reckoned with: The amount of money they can gain is the measure of their popularity, and those who are familiar with interpretative musicians must often have been struck by the fact that at least nine-tenths of them would rather be popular than really great. Again, those who are not extravagant think of the future, of the possibility of public taste changing, of the certainty of old age. All things combine to make them demand the highest price obtainable for their services; and there are reasons why they should ask more in America than in England and more in England than on the Continent. On the Continent there are a great many very good artists, there are constant concerts and opera performances, and there are traditions as to artists' fees. If any artist of whatever rank and however swollen with vanity were to ask in Germany what he gets in America or England, he would ask in vain. Even if he were the best man obtainable for, say, an operatic part, he would be left. Directors would have nothing to say to him and the public would put up with the next best. He is not allowed to kill the goose that lays the golden eggs. Opera places are low priced, deficits are made up out of public funds, and against the immense force of general opinion the vainest or greediest singer is powerless. The singer knows it, and hence, as Mr. Blumenberg points out, we find those who want exorbitant prices in the United States content with modest earnings at home. What is true of singers is true also of pianists and fiddlers. The German public is not accustomed to pay huge sums to hear ever so great favorites; the favorites know it, and take what they can get, and go to bed to dream of America.

Consider the case of England. With the exception of a few extremely popular artists, concert givers do not make money in England. There the goose has decidedly been killed. A few pianists and violinists having "caught on" the country was inundated with hundreds of these long haired gentry, so that further "catches on" became almost impossible. Millions of tickets have been given away during the last few years in the hope of attracting audiences, and the result is that the public will no longer pay. Why should you pay when agents and artists come with tears in their eyes and refuse to budge from your doorstep until you accept a couple of places? The case of opera is different. Among the sets that compose a Covent Garden audience there are a few names to conjure with, and the possessors of these can get fairly large sums, though not, I am sure, so much as is commonly supposed. Prices are high. The public has not been trained from birth, like the Germans, to think four or five shillings enough to pay for a good seat, and the Covent Garden audience is a rich one. But the fees for singing publicly form only a part of the star's earnings. When not at the opera he sings at society functions and gets very large sums indeed. I know of a tenor who never had more than a thousand francs a month in France; he turned up at Covent Garden, made a bit of a success, and immediately got £70 for singing a couple of songs after a dinner. Many a hungry tenor would have done the thing as well for the sake of the dinner without asking any fee.

America, however, remains the happy hunting ground. With its many large cities full of rich folk, the concert business has not perished as it has in England; there are no traditions about prices of admittance or the fees to be charged by artists. Whenever a European artist wants to add a few thousands to his banking account, without doing much work for it, he writes to an agent and books a passage in an ocean greyhound, and hey, presto! the thing is done. Mr. Blumenberg seems to regret the absence of a duty on foreign artists, but I cannot see how a duty would alter matters. The agent or impresario would pay it and get it back by raising the price of tickets; and, considering how much the Americans pay at present, one may be sure that they would not boggle at an extra dollar or so. They want to hear these people, and hear them they will; and they have the money to pay. Mr. Blumenberg talks of a regular organization for controlling the whole business; but he is vague on the point; and no organization could effect any reduction of fees unless it had an absolute monop-

oly. And an absolute monopoly would simply get its artists as cheap as possible and charge the same as the public pays now. An organization of this sort has little that is lovely to recommend it. Business organizations have always robbed artists—composers, singers and players—and if in a comparatively few instances artists can get hold of a little extra money without the business men being able to grab at it with their dirty fingers, business men cannot understand that money earned by the practice of an art is money earned in a legitimate way; they appear to think the artist has stolen it. Operations in shares and trusts and swindlings generally of the public are, of course, legitimate methods of getting rich.

One could not object to the wealthy in England paying dear for their music were it not that the fantastic fee system will prove a hindrance to our getting permanent operas and orchestras all over the country. We don't want a few stars making tours and reaping a huge proportion of the money that the nation can spend on music, so that little is left for steady going concerts and opera. Against the well financed star such enterprises as might be firmly established have no chance. He is boomed, advertised, the newspapers are full of the dazzling sums he is paid by the man who runs him, and the public, knowing nothing of the real state of affairs, rushes off—more especially in the provinces—persuaded that the star is one that must be seen ere we die, and away in a single evening goes money enough to keep an orchestra alive for a year. For this reason I should like to see an end put to the whole system; and there is only one way of doing it. The press instead of playing flunkey to the Kubeliks and what not—one of whom turns up every few years—by declaring them to be great artists when they are not and publishing accounts of brilliant offers to go here, there and everywhere—instead of keeping up this as it has done far too assiduously in the past, it should publish the truth about these men's earnings if not about their art. Let the artists be judged by their fruits; do not help to set pictures of them before the public with halos of golden sovereigns—stage sovereigns which look real—about their heads. If I were a less lazy man, I should look out and publish all these figures speedily, and I suggest that some younger and less occupied man should devote a few weeks to the job. The work is of great importance for the future of a permanent opera in London. Singers are at best a restless lot, and, as I have said, they estimate their popularity by the money they can earn. With their uneasy vanity neither Mr. Manners nor any other director would be able to keep them content with moderate salaries. Yet with these they must be content if we are to have a good all round opera at low prices. Dreams of millions in the bank, tons of jewelry and castles in Wales will have to be contended against seriously; and anyone who excites the imagination of giddy young things by tales of Patti, Melba and Calvé will have to be regarded as an enemy of art.

By the way, in *THE MUSICAL COURIER* I read that Henry W. Savage offers "Parsifal." This, I take it, is American, not English; for it does not appear that Henry W. Savage will offer "Parsifal" anything. He also "offers" "Peggy from Paris"—"100 times in New York."

JOHN F. RUNCIMAN.

The Golden Egg.

Mr. Runciman adopts for England the position I have held on this subject for ten years past in the United States. I have made occasional comparative references to salaries paid to foreign artists in England, to the exceedingly low salaries paid in Great Britain to British artists, and to the absence in England of that spirit which elevates native music. And I have made reference also to the effect of the absence of such a spirit in the United States. Like Mr. Blackburn, of the *Pall Mall Gazette*, Mr. Runciman, of the *Saturday Review*, asks to know about these salaries and figures, and I will endeavor to clear up a musical mystery which Mr. Neil Forsyth's letter, if unanswered, would intensify still more.

Those who will reread Mr. Forsyth's letter will find that he skillfully succeeds in saying absolutely nothing even better than if he had said nothing at all.

The point at issue is this: What are the figures? What does an opera singer get in Milan, in Mannheim, in Munich, in Berlin, in Paris, and then what does that singer get if she or he sings the same leading roles at Covent Garden, and then again what does the same artist get in the United States? This form of putting the question covers the British advance over the Continental, and the American over both. Mr. Forsyth's humorous note has no loophole through which anyone can see Covent Garden figures. He says my figures are wide of the mark and that it would be futile to base any arguments on them, and he warns the readers not to do it. I am afraid many people interested will conclude from Mr. Forsyth's letter that my figures are correct—and why?

If they were too low, nothing would suit Melba or Calvé better than to have them raised to the proper height by means of Mr. Forsyth's letter; and very naturally the \$600 Melba or Calvé gets at Covent Garden is known to Mr. Forsyth, whereas he can have no such official knowledge on the salaries singers receive in the United States unless they all lie, and I do not believe they do.

Why can Mr. Forsyth not mention any other figure? Because if Melba should insist upon driving her figure up on paper so as to make it larger than my and her \$600 a night the other singers at Covent Garden would certainly "strike," because some of those who are getting £20 a night, and are getting in the United States £60 a night, would insist upon an advance so as to get somewhat nearer to what the United States pays Melba.

To come back for a moment to Milan. Usually a débutante pays for her opportunity in Milan. It will cost such a singer all the way from 1,000 francs to 5,000 or even 10,000 francs, including the hired claque, the purchased criticisms, the fees to the cabal club and the Intrigant Society's fees. If she succeeds she may sing free of charge, and on her return, as a favorite who already and by that time has made a quasi-European or a European quasi-reputation, such a singer will receive on a ten or twenty nights' engagement 500 francs a night. Therefore, let us tabulate, beginning with the Scala and leaving aside entirely the corrupt débutante fund, as follows:

Milan, per night, average 20 nights, 500 francs = 10,000 francs.

Mannheim, per night, average 20 nights, 400 francs = 8,000 francs.

Munich, per night, average 20 nights, 500 francs = 10,000 francs.

Berlin, per night, average 20 nights, 300 marks = 7,500 francs.

Paris, per night, average 20 nights, 500 francs = 10,000 francs.

(But in Paris she must pay that much to secure the engagements, for that means London.)

London, per night, average 30 nights, £50 = 25,000 francs.

United States, per night, average 60 nights, \$500 = 150,000 francs.

By nights I mean performances. Some opera stars sing in the United States (Calvé, Melba, Nordica and others have done so) 120 times a season. The reader is allowed to do his figuring himself and will see what a United States engagement means to some of the opera singers—to many or most of them for the past quarter of a century—it means everything to them!

It is not, therefore, the salary per performance which comes into consideration, it is the total amount because of the many performances in our country as compared with the limited opportunities in European countries. And here, lest we forget, I desire to say a few words regarding the singers.

I agree with Mr. Runciman that the singers should secure all the money in the shape of fees or salaries they can possibly get anywhere. I say anywhere, and I mean by that, that they should not

limit their demands for a high salary to the United States, but also to rich, old Europe, the Europe that furnishes Russia and Japan with war loans, and purchases from us our fine, high class railway securities and municipal bonds; that tremendously wealthy Europe should not be spared when the singers make their terms with opera houses. Heavens, no! never blame the singers, and I never did in the many discussions on this contemporaneously interesting subject.

Now then, to proceed with Mr. Runciman's "Musical Goose" (splendid title for a new music paper) and the Golden Egg. It is not my affair to contradict a letter that gives no figures. Mr. Forsyth says I am wide of the mark; but am I wide of the mark on a Continental, an English or an American salary basis? We must agree on the value and definition of terms, says Herbert Spencer very truly. Am I wide on francs, wide on dollars or wide on pounds? I reiterate that Melba gets \$600 a night when she sings at Covent Garden, and she takes the \$600 because that is all which can possibly be paid to her on the basis of the receipts when she sings. She demands more, and, no doubt, if she insisted she might get more, but with her acceptance of the \$600 she maintains the best of relations with Earl and Lady De Gray, with the other powers that be and with musical people who would consider her ravenously mercenary if she demanded more with final insistence.

No one expects Mr. Neil Forsyth to explain these matters "behind the scenes." They do not belong to the public except through the columns of a paper like this, which must pay attention to the very innermost movements of the musical world so that the great outer world will continue its interest in music. We must never lose sight of music—music the foremost art of the twentieth century—and Mme. Melba and Mme. Calvé and Mr. Forsyth, and all of these splendid people who are interested practically in music are delighted to find a paper constantly at work keeping the world awake to the fact that there is such a thing as music.

Now to proceed about salaries. Melba does not sing much on the Continent. Very few of the singers who get large English salaries at Covent Garden, or large American salaries at the Metropolitan, in New York, sing much on the Continent. I have followed these stars at long distance and I know their professional peregrinations and also their vulpine sagacity in keeping the public in the dark as to their obscurity and reversely keeping the re-clame alive on their publicity. There is no fault to be found with them on either score. Like judicious people of business, they are not going to "give their business away," to use one of our native euphonisms. But let me call attention to the people of England, the people of Mr. Blackburn's land, Mr. Runciman's Britain, and Mr. Forsyth's London, that these Covent Garden and Metropolitan Opera singers do very little singing outside of Britain and Yankee Land.

Melba received more money on her \$600 a night basis in London last season than she received from work on the Continent in three years past. We all know her Continental engagements are exceedingly limited. The people of London will continue to listen to "Lucia" for one hundred years to come; but not the Continental people outside of Italy, and Melba would not dare to appear as Lucia in La Scala or San Carlo. She, as well as all who know the opera question and the tradition of opera in Italy and the demands made on the prima donnas and the absolute insistence on a dramatic interpretation of Lucia and other important roles of the old Italian repertory, know that Melba's interpretation, although it may still retain much of its former vocal brilliancy, would not be tolerated for a moment in Parma, not in Bologna, not even in little Udine, and much less in

the larger cities of Italy. Lucia must be Lucia in Italy and not Melba or any other soprano who happens to sing.

The De Reszkés seldom sang on the Continent in the past dozen years. Their income from America alone, leaving aside England altogether, made them independent of Continental opera houses, and their prestige in America would have suffered had they accepted engagements at the prices usually offered here on the Continent.

Nordica, who this year receives £250 (\$1,250) a performance at the Metropolitan in New York, would be foolish to accept 1,250 francs or 1,000 francs offered per performance to artists of her rank on the continent. Melba repeats her last year's concert tour this year in America, where with a third rate, old fashioned concert company she clears about £10,000 and secures a dozen performances at the Opera in New York at \$1,500 or £300; two and one-half times as much as she receives at Covent Garden, a fact which should make her more popular in England than ever and help to raise her concert value. Mr. Harrison, of Birmingham, the Patti concert manager, paid Melba for six or eight concerts in England, £200 (\$1,000) each, which by a comparison with the figures already given, shows why she prefers America as a field for exploitation.

Very naturally all these large sums paid to European artists in England, and particularly in America, have kept the manager in hot water, financially speaking, and in most instances has bankrupted him. The New York bankers who took up the Patti tour last year have just sworn to their assignment statements, and I see that among other losses that sent them to insolvency there is an account of \$69,000 lost on last year's American Patti tour, that is, £14,000. In many instances where the public refuses to support the artists the managers become bankrupt, and the history of opera and concerts in America gives a list of more than one hundred managers who died either bankrupt, poor or unknown. It always seemed to me foolish for any manager in America to deposit large sums or give guarantees to musical artists, because if the artist has any faith in his or her ability to draw the money of the public it is far preferable to get all the money and to give no share to the American manager or to anyone in America. The proper plan—in fact, the consistent principle—should dictate arrangements that would leave only the slightest possible percentage of the American receipts in America. Like Lilli Lehmann, all European artists should arrange to do their own housekeeping while in America and use only European soap, European towels and European personal effects of all kinds. If an artist has no confidence in his or her ability to draw the American dollars out of the American purses it is advisable to secure a deposit and guarantee from the usual stupid American manager, permit him to work himself into a condition of insomnia to secure bookings, and then, when the loss comes, either compel him to pay it or permit him to be driven into bankruptcy.

To return to our mutton: The operatic situation in England and America differs from that on the Continent fundamentally in that in the two countries named it is private enterprise; on the Continent it is public enterprise, the public being the taxpayers who through their governmental subvention pay for maintaining the opera, the theatre, and in some countries the music colleges. In England there is no state opera and in America none, and in both countries the stars demand tremendous prices, first, because they know the managers must engage them to attract their audiences, for neither in England nor in America do the masses interest themselves in opera as they do in the countries where the masses know that the opera expense appears in the annual budget, and that they are taxed for its support. I do not even attribute, as is seen, the support of opera

on the Continent to the score of musical feeling, but, on the other hand, I attribute it to the forced interest enhanced by means of the tax cudgel.

Neither Melba, nor Caruso, nor Jean de Reszké formerly, nor Patti formerly, nor Nordica, nor any singer should be condemned for asking all that possibly can be obtained for the service rendered. The voice is the most sensitive musical instrument, and can become paralyzed or disqualified in the very midst of a career, as is the case now with the gifted Ternina. The managers in England and America are probably correct in paying the large fees, because they cannot help themselves, and THE MUSICAL COURIER is also doing its duty in its own special field by giving publicity to such interesting matter. We Anglo-Saxons, we people of England and America, enjoy the function of a free press, and when we established it, together with the habeas corpus, the freedom of the person until legally condemned, we did not exclude music papers. The Pall Mall Gazette, the Saturday Review, THE MUSICAL COURIER—all these papers are free to discuss music and musical matters, and hence Mr. Forsyth will be delighted to find a further debate on this subject of relative high salaries. He is not expected to say more than he did, and if he is as diplomatic generally (and there is no reason to doubt it) as he was in his handling of the delicate Melba and Calvé subject he will make his career as brilliant as they have made theirs.

Permit me to illustrate how some of the vocal artists manipulate the press in order to enhance their value outside of their own homes where their salaries are known. Madame Ackté, who sings at the Grand Opera here, and who has sung in America and returns to our opera in New York, has an arrangement with *Le Temps*, one of the leading Paris dailies, for one thousand lines, and Mr. Lalo, son of the late composer, is her press agent. Recently that paper, in announcing that Ackté was to return to America, stated that she receives 10,000 francs—\$2,000—per performance. All the American students, teachers and musical people here smiled at the statement, for they know how the Paris papers are conducted and that anyone can insert a criticism written by her or him self at so many francs a line, and they knew that the Ackté notice was one of these pleasant Parisian perquisite propositions. Ackté was merely following the custom here, which, because she cannot change it, does not incline her to antagonize it. But there are thousands who believe that she is getting 10,000 francs a performance in America, and, while they know that she must sing here at 500 francs, or \$100, a performance if necessary, she could not sing for even twice or thrice that sum in America without ruining her European prospects. Ackté can afford to sing for less in London than she does in New York, just as Melba does, but no matter what they receive in London they must charge high prices in America, first, to maintain the European prestige, and, secondly, to become independent of Continental engagement. There is another reason. The Continental engagements require a larger repertory; the new York engagement can go along on an antediluvian Lucia, Juliet, Marguerite and Leonora repertory forever. We have reached that heavenly altitude in America where we care not for the repertory or the chorus or the scenery, only for the star, and we must pay the star for that reason. In London it is not nearly as heavenly, only by about two-fifths, and hence when Melba gets \$600 at Covent Garden she gets \$1,500 in New York, which is just, balanced, businesslike and equitable.

That Automobile Accident.

I have already informed you that Melba, out of the goodness of her heart, went to Mr. Benoit, whose father was accidentally killed by coming in contact with Melba's automobile, and paid him 5,000 francs

voluntarily and 500 francs for the funeral expense. Melba is personally a generous, wholesouled kind of a nature, and did this with the fullest conviction that it was the proper thing to do. It seemed all right, too, but a few days later a police investigation on the accident began and she was forced to appear in police courts every few days to reply to questions, and the Benoit family seemed to feel as if a singer who makes 200,000 to 400,000 francs in one American tournee should pay more than a trifling 5,000 francs, even if she personally was not the direct cause of the death of an old man who represented no income producing position. The Benois had wounded feelings and they want more money; and hence Melba left Paris a few days ago, returning to her London chambers, where things will be made more agreeable to her and where the police will not interfere with her personal comfort.

It has also been reported that she is prostrated because of the automobile accident and that some of her engagements have been canceled. The engagements she has are an American concert tour with one of those old style superannuated concert companies, hired at low prices to make a frame around the Melba "Mad Scene" (with piano accompaniment!). The probability is that the American people are about as tired of this kind of an exhibition as they are of others that have recently come to us and returned to Europe without any compensation, and that the automobile is now a very handy excuse for canceling the concert tour dates. For the sake of art and her own reputation, Melba should limit her engagements to opera. She can sing her old repertory for years to come. Donizetti was a genius, and his arias are like strings of pearls when properly sung, and Melba can sing them; but she must not commit the sacrilege of singing mad scenes in concert attire, and especially without orchestra. That is a musical abomination no one can have any patience with nowadays. The automobile may, after all, have had some redeeming factor in its deadly work, not that its depopulating efforts should be encouraged, but as long as these juggernauts are driven around killing people, ruining roads, destroying gardens, house furniture, house fronts and maiming man and beast, it is agreeable to give them credit for some good. If Melba's automobile has put an end to her American concert tour the benefit to music will to some extent balance the execution. Italian opera arias, sometimes also transposed, sung with the accompaniment of a piano, in the twentieth century! Oh! oh!

Edouard de Reszké signed with Pendleton and Snow for an American concert tour a few days ago. He is in Poland and will leave for the United States in November. This is the result of new negotiations based on the arrangement of a series of concerts to be given in the large cities of America. But I believe he insists on a deposit and that may be refused.

BLUMENBERG.

MANY opportunities have presented themselves during the past year to Maurice Grau for re-entrance upon the American managerial field, but in each instance the offer has been rejected or refused, as the case may have been. These opportunities consisted of copartnership interests in operatic and in concert enterprises and also in dramatic affairs, in which Mr. Grau operated also during his American career. THE MUSICAL COURIER, at the time of the campaign against high salaries, called frequent attention to the fact that Mr. Grau was not an American citizen and that his interests here were merely personal and transient and not artistic and permanent as a part of the musical growth of the nation. This statement was contradicted, and yet it, like most assertions printed in these columns, was true. Time proved the truth, for Mr. Grau has no artistic associations with America and is a French subject, residing at Croissy on the Seine, not far from Paris, where

he owns a country place. Wise man. Out of all the operatic wrecks of America, with the individual ruins of personal distinction included, Maurice Grau was the only one who escaped with a balance in his favor. It seems to us, judging, as we always do, from the case as it stands before us for observation, that many years will elapse before such a feat can be repeated.

THERE is no reason why Alfred Hertz, one of the conductors of the Opera here, should be permitted to hold out and not join the Musical Union, when that body has insisted upon such men as Theodore Thomas, Frank Van der Stucken and Walter Damrosch becoming regular members. Mr. Hertz has not impressed us with eminence to equal some of these, and he is engaged here for years to come, and there is no justice in his attitude toward the Union. If the Union desires to maintain its consistency it must act toward Hertz as it did toward other conductors. It enjoys the sympathy of many who believe that the individual musician requires as much and more protection against an unappreciative world than a bricklayer or plumber does. His studies and practice are never over and his aims are higher, and yet society would relegate him to subservient place, and managements would treat him with disdain were he not a factor of a greater institution; but that institution must be consistent. If Mr. Hertz can pass the examination—of which there is no doubt—he must be told that his status must be declared.

Edouard de Reszké's refusal to come to the United States and earn \$40,000 because his agent refused to deposit \$5,000 in bank is highly characteristic of musicians. He will remain idle in Europe for the winter as a result of this adherence to old style traditions, and if he does appear occasionally it will be to earn very much less than he could here. Maurice Grau used to laugh over the fact that Edouard de Reszké was the only singer in his company who always exacted that a deposit be put to his credit in Paris before he came here. He made a fortune under Maurice Grau's management, for the two brothers had comparatively little when they came here. But every year big brother Edouard wanted \$10,000 put in the bank before he would budge.

THE depositing of money in advance in Europe to artists who are to come over here to make money is an excellent scheme for the artists on the other side, but it also, like all other rules, works both ways. If they refuse to come to America without deposit and if a deposit cannot be arranged for them, they cannot come to America and make money in America. The above is taken from the New York Sun of Sunday, and it is rather strange it has taken about six or eight years for that paper to come around to THE MUSICAL COURIER position, but as that position is common sense, all papers are sure one of these days to reach it. It is a demonstration in itself.

A CABLE from our Berlin office brings the sad news that Fanny Moran-Olden, once a well known opera singer, has become incurably insane and is confined in a private asylum near Berlin. Madame Moran-Olden sang at the Frankfurt Opera from 1878 to 1884, and at the Leipzig Opera from 1884 to 1891. She sang at the Metropolitan Opera House in 1881, and was successful, especially in Wagnerian roles. Madame Moran-Olden paid another visit to this country some five years ago with her husband, Theodor Bertram, who is a member of the Berlin Royal Opera. Much sympathy is felt for the couple in New York musical circles, where they have many friends.

THE management of the Akademie der Tonkunst, Munich, has had Ludwig Breitner's name under discussion as the successor of Stavenhagen, who has resigned and opened a private school of instruction for the piano.

"PARSIFAL" TRIUMPH IN BOSTON.

Mr. Henry W. Savage Offers the First Performance in English on Any Stage of Richard Wagner's Sacred Festival Play "Parsifal" at the Tremont Theatre, Boston, October 17.

CAST.

Kundry.....	Mme. Kirkby Lunn
Parsifal.....	Alois Pennarini
Amfortas.....	Johannes Bischoff
Gurnemanz.....	Putnam Griswold
Klingsor.....	Homer Lind
Titirel.....	Robert Kent Parker
First.....	Miss Jennie Heller
Second.....	Miss Elsa Van der Voort
Third.....	Alfred Kappeller
Fourth.....	Mr. Kelly
First.....	Knights of the Grail
Second.....	Franklyn Wallace
A Voice.....	Miss Florence Wickham

Conductor.....Walter H. Rothwell

Assistant Conductor.....Andre Benoist

Stage Director.....Joseph Engel

SOLO FLOWER MAIDENS.

Misses Florence Wickham, Pearl Guzman, Charlotte George, Marguerite Liddell, Celeste Wynne, Harriet Cropper.

FLOWER MAIDENS.

Misses Flavia Arcaro, Gertrude Arnold, Vera de Bassini, Mollie Blanchard, Louise Courtney, Elsa Van der Voort, Clara Eckstrom, Gertrude Hammond, Jennie Heller, Lily Hessling, Helen Howe, Lillian Mattrice, Bertyne Mortimer, Elizabeth Pattee, Helen Petre, Lillian Robinson, Eva Smith, Eugene Soule, Elisabeth Thornton, Eva Wallace.

KNIGHTS OF THE GRAIL.

Messrs. Ryan, Wallace, Coever, Lipson, Brown, Kilpatrick, Martin, Inauen, Ernoloff, McDevitt, McDonald, Corse, Pellaton, Searle, Wilbur, Hopkins, Simson, Owen, Becker, Poppen, Saunders, Johnston, Clark, Reiley, Iekowsky.

THE English "Parsifal" production in Boston on Monday evening was the most important achievement in the signally successful career of Henry W. Savage, and perhaps the most important achievement in the annals of American opera. The mechanical, scenic and musical difficulties of "Parsifal" have been so well advertised that every layman in the land knows what obstacles the Savage army had to conquer in order to make possible the production of Monday night. And the greatest obstacle of all—strange in an English speaking country—was the giving of "Parsifal" in English! Mr. Savage long ago set himself to overcoming our prejudice against hearing opera sung in our mother tongue. He believed that English opera, well staged, sung by Americans and given at rational prices, must eventually appeal to that large majority of the public which has not money enough to pay \$5 and \$7 a seat for a fashion show, with foreign opera thrown in.

Other managers before Mr. Savage had hit on the same idea, but they failed for certain reasons which are most apparent now that Mr. Savage has succeeded.

The managers of earlier English opera ventures made their first and fatal mistake when they offered cheap opera because they were playing to a cheap public. (And the word "cheap" is here used only in its monetary sense.) The cheap public is the large public, and the large public has an amazing faculty for distinguishing the real from the sham, the tinsel from the gold. Before Mr. Savage's day an English opera organization generally consisted of one or two good singers, many bad ones, a haphazard lot of second hand scenery, a repertory of half a dozen operas, including the inevitable "Bohemian Girl," "Chimes of Normandy," "Martha," "Olivette" and the like, an unspeak-

able chorus and a small and ill assorted orchestra—"scratch" in more senses of the term than one. The people were tired of the old tunes, however, and they never liked the old scenery and the old singers. Every English opera scheme finally went to smash, until Mr. Savage appeared on the scene, and what he did after his arrival is so well known throughout the length and breadth of this land that it needs only a few words in the telling.

He set to work intelligent translators, who translated the foreign opera texts into real English, and who knew something about the art of properly distributing accents, vowels, consonants and breath pauses; he banished "The Bohemian Girl" and kindred gems of a past period from his repertory, and instead purchased scores of "Tannhäuser," "Lohengrin," "Carmen," "Tosca," "Aida," "Cavalleria Rusticana" and other works of the time; he chose a chorus of fresh young voices, and he drilled them incessantly under the direction of first class choral leaders; he scoured the country for Americans with voices and dramatic talent for his leading roles; he bought the best scenery that money could get; he organized a splendid orchestral body fully up to every modern requirement of size and sonority; he engaged experienced conductors to lead his orchestra and to rehearse his singers; he drilled, drilled, drilled incessantly, and he asked and received from all the members of his forces the same energy and enthusiasm in the doing of their work which he never failed to put into his, and which, together with his extraordinary disciplinary and executive powers, made the success of his venture practically certain from the very beginning. When Mr. Savage's preparations were finished he presented the public with his Castle Square Opera Company, and from that day to this he has been making musical history in America.

The recapitulation at this time of so much familiar data is not as purposeless as it may appear for the moment. It brings into greater relief the prominence of "Parsifal" as the crowning work of Mr. Savage's method, and before all things it recalls to the readers of THE MUSICAL COURIER that this very method represents in itself the chief principles which this paper has so long been advocating in the conduct of opera in our country. THE MUSICAL COURIER has always contended that opera, adequately given in English, could be made a success, and that the "star" system, as practiced at the Metropolitan Opera House in New York, is detrimental to the best interests of art and music, tends to create a monopoly of interest in opera and prevents its popularization and its accessibility to the masses. Mr. Savage believed in these principles, and he has made the success which THE MUSICAL COURIER predicted for him when he began. And Mr. Savage holds that the famous Lincoln estimate of the public is more correct than the one by Barnum.

"Parsifal" having been conquered, what a limitless vista now is open to Mr. Savage and to the American public! The entire "Ring des Nibelungen" in English should be a comparatively easy task; "Tristan," "Meistersinger," "The Flying Dutchman," and in time all the hundreds of new operas which have become famous abroad, but which in the United States we know only by name! And

Mr. PHILIP HALE

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FLORENCE, BOSTON, PARIS.

now that the way has been hewn and healthful competition established, why not other private or even other corporate operatic enterprises, why not an opera in every city, a municipal opera in New York, a national opera! Surely these are not impossible dreams in view of what was accomplished in Boston last Monday evening.

The performance itself was carried through without a musical hitch, and with one or two mechanical mishaps so trivial that they are hardly worth the mention. Comparisons of the English "Parsifal" with the production given in New York last winter are superfluous. The Savage version stands on its own merits, and the public will be given a chance to draw its own conclusions. The main thing to be taken into consideration in a review of the performance at the Tremont Theatre is the size of the stage, and its exigencies were made use of with utility and with artistic sense. There was no crowding of the limited space with unnecessary and topheavy stage paraphernalia, and with unwieldy mechanical effects that hampered the action and spoiled the illusion. The chorus and supernumeraries were tempered to the occasion numerically, and left the stage free enough to lend the proper perspective and idea of distance.

With all the moderation, however, there was an air of richness about the production due to the newness of the scenery, the elaborate and skillful manipulation of the lighting, the tasteful and harmonious color schemes in the costumes and the absolute facility and finish with which the quick changes and transformations were accomplished. Everything in the mechanical department bespoke lavish outlay of money and perfect organization and drill.

The same praise can be accorded to the musical end. Conductor Rothwell is a real find. He has an intimate knowledge of the score, he is commanding and resourceful, accompanies with high skill and takes the initiative with authority and verve when occasion requires. In the second act he was a host within himself, and made a real sen-

demands. She exhausted its dramatic possibilities. Her voice is sonorous without any sacrifice of sensuous charm in the softer episodes, and her singing in the garden scene was a delight pure and simple.

Johannes Bischoff as Amfortas fitted well in the part, and his powerful and pathetic "Lament" in

should be in this review in justice to Mr. Savage and the artists, and it prevents, too, the summing up which the present chronicler had in mind when he began his task. However, it will keep until after the New York performance of Savage's "Parsifal." The great summing up, after all, will be done by the American public when the opera goes on tour.



THE TEMPTATION OF PARSIFAL.

the first act, and again in the Grail scene, was one of the features of the evening.

Putnam Griswold was a revelation as Gurnemanz. He has a clear, beautiful voice of unusual carrying power, capable of infinite modulation, and he acts with dignity and with grace. The note of real pathos was not lacking in the swan episode and in the beginning of the third act.

Homer Lind, the Klingsor, was an impetuous and forceful Klingsor, and sang with spirit and excellent vocal management.

All the others, too, are deserving of high praise,

Boston and New York do not make the country's opinion, as some managers can testify to their cost. But Boston has put the stamp of its unqualified approval on "Parsifal" in English, and hereafter Mr. Savage will live in the Boston memory at least as long as Bunker Hill, the Common, the Public Library and the Sacred Codfish.

Incidentally, be it mentioned that the English "Parsifal" score is the same as that used at the Metropolitan Opera House last winter, and the score used at the Metropolitan Opera House contains over 200 mistakes, perpetuated in the Schott Edition, incorporated in the New York performances last winter, and not heard or mentioned by a single critic on any New York daily newspaper! Mr. Savage could easily mend his score by going to the proper source, and he then could advertise his production as the only correct "Parsifal" outside of Bayreuth.

The separate acts were announced in Boston by trumpet calls, as in Bayreuth and New York, and following our local custom the performance began at 5:30 in the afternoon. At 7:30 everyone went out and got indigestion, so as to be back at the theatre before 8:45. There were many New Yorkers in Boston for the premiere. I saw Richard Aldrich, of the New York Times; Ralph Edmunds, formerly pressman of the Metropolitan and now assistant manager to Mr. Savage; Dr. Baruch, the Wagnerian physician, and Samuel S. Sanford, of Yale College. Hale was there, too, and Elson, and B. J. Lang, and John Shephard, and Dr. Brooks, and Reuben Ring.

Before closing this report I want to mention the fact that I understood every word of the English text; that Pennarini and Bischoff, the two Germans in the cast, did more than well with our language, and that on the whole Wagner and English form a very good combination indeed.

There was one foreigner present, Madame Nordica, who seemed to be much interested in the performance. She is to sing Kundry at the Metropolitan. Madame Lunn did not go in for the décolleté with which Madame Nordica threatens us as Kundry.

The Tuesday night cast of "Parsifal" included Francis Mackinnon as Parsifal, Mme. Hanna Mera as Kundry, Franz Eggenieff as Amfortas, Otley Cranston as Gurnemanz and Robert Kent Parker as Titurel.

LEONARD LIEBLING.



Klingsor.

Kundry.

Parsifal.

THE MAGIC SPEAR.

sation with his deft and even brilliant handling of the exquisite music. The orchestra had been made letter perfect in the score, and their playing was an unalloyed delight (and honestly speaking, a surprise) throughout the evening.

The Parsifal, Alois Pennarini, is a tenor of exceptional vocal and dramatic abilities. He has a ringing, sympathetic voice of rich color, and he sings with marked taste and intelligence. His acting was convincing and of high emotional power, especially in the first and second acts.

Mme. Kirkby Lunn was a remarkable Kundry—as savage, as alluring and as penitent as the rôle

especially for the splendid ensemble which was attained from first to last. Mr. Savage believes in ensemble. The only small setback of his career came when for one misguided season he associated himself with the "star" system and the Metropolitan Opera House. But that is another story.

The chorus was in every way astonishing, and in the Temple Garden scenes rose to remarkable heights. The flower girls, an enticing picture, sang and danced in truly nymphlike fashion.

The short space of time between the end of the performance and the going into print of this writing prevents the recounting of many other details that

Music at the World's Fair.

FESTIVAL HALL, WORLD'S FAIR, October 14, 1904.

IT is regrettable to realize that the series of recitals given by Alexandre Guilmant is nearing the close. Including today only eight recitals remain to be played by the distinguished French master.

Guilmant's performances have done the students of organ music an immense amount of good. His work is noticeable for many things that ought to make a lasting impression. I am not going into an analytical treatise on the great artist's many points of unexcelled merit. Suffice to say that he stands today, at sixty-seven, without a peer on the organ bench, though it can be said with justice to him in mind that a number of American organists; young men, have the making of as great performers as Monsieur Guilmant. Two things have impressed me much; one the constant practice and cautious methods. No matter how familiar he may be with his program he insists upon thoroughly rehearsing every one. Everything about the organ must be just right, too. No makeshift or excuse satisfies him quite so well as the proper conditions. Most noticeable is the clearness with which M. Guilmant brings out every note of the most intricate passages. It was particularly emphasized by the contrast he furnished to other organists in the "Marche Pittoresque" of E. R. Kroeger, included in yesterday's program, which, by the way, I am including as an example of his wide range of subject and his own modesty. But to return to the march. It is full of the Oriental flavor and has a quick swing that makes it difficult of execution if precision is to be sought. Heretofore all organists who have rendered it have seemed to preserve the rhythm and swing, but lacked in clearness of treatment which could readily be laid to the overpowering echo that distinguishes Festival Hall as one of the poorest halls acoustically in the country.

M. Guilmant proved the player to be at fault, for he brought out every progressive passage with a clean cut clearness that made it sound like a different composition. In excuse for the lack of clearness which has distinguished some of the work it can be said without detracting from Guilmant's prowess that his work is much cleaner than at his earlier recitals and his perfection increases with his acquaintance with the organ.

I do not think it justice to gauge the ability of the organists who appear here wholly by their performance on an organ entirely new to them in action, arrangement and motive power. They only get a few

Adante Cantabile, from the Fourth symphony.....C. M. Widor
Passacaglia.....J. S. Bach
Pastorale in C.....Lefebure-Wely
Finale in E flat.....A. Guilmant

M. Guilmant's modesty is worthy of emulation; composer of more organ music than any writer living, less of it appears on his programs. I counted recently and found ten programs numbering fifty selections contained but ten of



J. LEWIS BROWNE.

his own. Contrast this with the assurance of the American organist who played last week. His two programs contained nineteen numbers, thirteen of them being his own compositions.

Two most interesting organ recitals were the result of the recent visit of Ferdinand Dunkley, of New Orleans, to the World's Fair. Mr. Dunkley came originally from England, but has been in America long enough to be regarded as a representative American musician.

A most noticeable feature of his performances was the freedom of treatment he gave to the composers he interpreted. He used the swell to good effect and gave much color to the selections that needed it. Then, too, he played with assurance, was accurate in the reading of his scores, and indeed held the attention and interest of his early morning audiences in a way that cannot but afford him satisfaction. He was unfortunate in being obliged to play at the unearthly hour of 9 a. m., but Festival Hall seems so completely the common property of conventions and congresses that its real use, that of musical presentations, is frequently shoved into the background; so it was in Mr. Dunkley's case. The august members of the bar were to convene at 10 on the mornings of his recitals, and it was 9 a. m. or nothing. Notwithstanding the crowds, particularly at the second recital, were large enough to satisfy both the artistic and financial sense.

In New Orleans Mr. Dunkley is conductor of the Choral Symphony Society and a male club, the Apollo. His organ positions, St. Paul's Episcopal Church and the Toure Synagogue, place him in the front rank of organists in the South.

At the age of sixteen he was awarded the diploma of Fellow of the Royal College of Organists and in the same year a free scholarship for composition in the Royal College of Music in London, which gave him four years of instruction in that institution under Sir Hubert Parry, composition; Sir George Martin, organ, and John Francis Barnett, piano.

Mr. Dunkley's programs, which follow, show care in selection as well as variety of style.

FIRST DAY.

Grand processional march, from The Queen of Sheba.....C. Gounod
Grand chorus, in march form.....Guilmant
Andante.....Tchaikowsky
Scherzo.....H. W. Parker
Prelude, Dream of Gerontius.....Edward Elgar
Adoration.....Charles W. Pearce
Fantaisie.....William Faulkes

SECOND DAY.

Wedding Chorus.....William Faulkes
Intermezzo.....Allen Macbeth
Rondo Caprice.....Dudley Buck
Finale in B flat.....W. Wostenholme
Romance in B flat.....E. H. Lemare
Capriccio.....E. Lemaigre
Rêve Angelique.....A. Rubinstein
Marche aux Flambeaux.....A. Guilmant

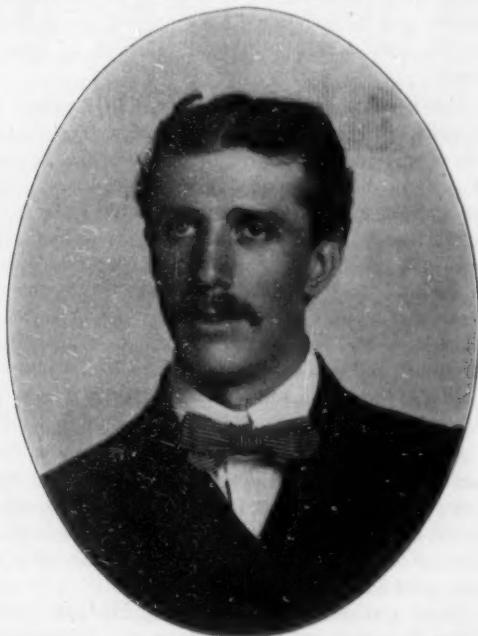
Frederick Pitman, the bass who appeared as the soloist at Mr. Dunkley's recitals, made his first appearance before St. Louis audiences, and the warmth with which his efforts were greeted was indicative that he gave pleasure to his listeners.

He selected as his numbers "It Is Enough" from "Elijah," Mendelssohn, and "O Thou Sublime Sweet Evening Star" ("Tannhäuser"), Wagner. Mr. Pitman has a pure bass voice, to which he applies intelligent methods and a dignity that suited well the selections he rendered. He was heartily applauded, and his audience evinced disappointment at not being granted an encore.

His biographer announces that he is a native of London, England, and received his musical training at the Royal College of Music in that city, of which institution he is now an associate. "On coming to New Orleans his success was immediate, and he is ranked among the best singers the city ever had. New Orleans being his headquarters, Mr. Pitman can be secured for concerts, oratorios and recitals in any of the Southern States. Versatile in his abilities, he is as successful in the tenderest ballad as in the grandest oratorio aria. Three of his most successful numbers are 'The Rosary,' by Nevin; 'Why Do the Nations,' from 'The Messiah,' and 'It Is Enough,' from 'Elijah'—pieces requiring a wide diversity of talent to do equal justice to, and to say that Mr. Pitman with his superb voice is masterful in each of these is to rank him with the best in the land. Mr. Pitman has been in this country but a few months, but we predict that his rise to the front will be rapid."

Some of his American press notices follow:

Mr. Pitman's voice is a pure, rich baritone of large compass, beautifully mellow, and showing every sign of thorough training. He was at his best, perhaps, in "Why Do the Nations," from Handel's "Messiah," which showed to advantage his splendid vocaliza-



FREDERICK PITMAN.

hours' practice before their recitals, and all things considered the majority of them play well.

Here is the program of Guilmant's twenty-eighth concert:

Tenth Organ Concerto.....G. F. Handel
(With cadenza by Alexandre Guilmant.)
Adagio.
Allegro.
Aria.
Allegro quasi presto.
Prelude in G.....F. Mendelssohn
Marche Pittoresque.....E. R. Kroeger



CAROLYN WILLIAMS.

tion, while in "The Wanderer" (Schubert), "O Thou Sublime Sweet Evening Star" ("Tannhäuser"), and "The Rosary" (Nevin) the fine quality of his voice was not only brought out, but the tender sentiment and pathos of these beautiful songs were exquisitely developed. The program concluded with a group of freebooter songs by William Wallace, which, varied as they were in effect, showed in no small degree the dramatic temperament of the singer.—Times-Democrat, New Orleans.

* Mr. Pitman charmed the critical audience present, and proved himself a thorough musician and the possessor of an unusually

flexible voice. It is to be hoped that we will have many an opportunity of hearing this capable artist.—The Musical Leader and Concert Goer.

J. Lewis Browne, Mus. Doc., Atlanta's leading musician, gave us two very enjoyable and well played recitals on the Festival Hall organ upon the occasion of his visit on October 3 and 4.

Mr. Browne is one of the most satisfactory musicians it has been my good fortune to meet in St. Louis, and has many other plus qualities, good nature, quick appreciation of the needs and desires of others, a genuine Bohemian instinct and an avoirdupois that secures immediate notice. Browne is modest, too. He does not air his achievements, but his friends tell what he has done for Atlanta in music.

It does him great credit that his adopted city is proud of him, for the genial doctor is English by birth. Atlanta calls him her son, and anything in music there that does not include Dr. Browne counts for but little. The following brief sketch will show his versatility:

J. Lewis Browne has concertized in the United States, Europe and Canada. He has published works numbering over sixty. His opera, "La Corsicana," received mention out of 200 works of simi-



F. L. YORK.

lar character in the Sonzogno competition, Milan, 1903, the judges being Massenet, Goldmark, Humperdinck, Hamerik and others. In Atlanta, Ga., Dr. Browne is organist at the Sacred Heart Church, conductor of the Symphony Orchestra and Festival Chorus, as well as of the Orpheus Club (eighty-six men), a director at Cox College and professor of counterpoint and history of music in the Klindworth Conservatory.

Of his playing there can be nothing said but praise. His programs will show that his field is broad, his selections unsparing in their demands on the artist. He plays with a freedom and swing that carried his audience right with him. Confidence was asserted in the manner of his treatment. His technic fulfilled every requirement, and it can be truthfully stated that Dr. Browne's performances here place him abreast of the best organists of the country. He is sympathetic, brilliant, full of sentiment, and has a delicacy of touch that is remarkable.

Dr. Browne is particularly proud of the following comments upon the organ recital, which he gave in the Royal Academy of Santa Cecilia at Rome in 1901, which shows that his performances are appreciated abroad as at home:

The directors of the Royal Academy feel it a pleasing duty to tender you, illustrious maestro, the expression of their warmest thanks and most sincere congratulation on the occasion of your artistic organ recital of June 30th. All who were present were deeply impressed and interested, and this Royal Academy desires to express to you its entire satisfaction. While confirming these sentiments, I beg you to rest assured of my personal gratitude and highest esteem.

E. DI SAN MARTINO,
President.

(The Count di San Martino, president of the Royal Academy of St. Cecilia, Rome, Italy, to J. Lewis Browne.)

The fame of the distinguished artist and organist, J. Lewis Browne, filled the elegant concert hall of St. Cecilia with Rome's most cultured and most music loving citizens in appropriate continuance of the traditions of concerts as given there. For faultless technic, brilliant coloring and strong, soulful compositions, Browne touched the hearts and gained the applause of his audience. His improvisation won for him the admiration not only of his musical friends and critics, but also of all true lovers of the beautiful and difficult in music. Browne is a deep student with the happiest of inspirations. In his skilled hands the organ throbs and vibrates and reflects every shade of artistic inspiration. At the end of the concert, which was frequently interrupted by bursts of applause, the talented artist received a regular ovation from the people.—Il Nuovo Fanfulla, Roma.

PROGRAM, OCTOBER 4.

Sonata in G, op. 38.....E. Elgar
Nocturne.....G. Dethier
Prelude in G major.....J. S. Bach
Benedizione Muziale.....C. Sgambati
Scherzo.....J. L. Browne
Idylle.....W. Faulkes
Marche Pittoresque.....E. R. Kroeger

Among the organists whose recitals have given much pleasure to the large audiences, which are the daily incident of Festival Hall, may be mentioned Mr. F. L. York, of

Detroit, who played Monday and Tuesday, October 10 and 11. Mr. York gave us two very interesting programs, one of which I am including.

Aside from the inevitable Bach fugue, which all our organists seem compelled to perform, his selections were nicely adapted to the music loving crowds who listened with close attention to the infinite variety he furnished. Mr. York wisely provided the kind of music an exposition crowd can understand and appreciate. He did so without violating any of the requirements of legitimate organ procedure. If more of the performers on the Exposition organ would realize that these crowds are Exposition visitors and not music critics and arrange their programs accordingly their recitals would give more general satisfaction. Mr. York plays well; he shows the result of careful study, intelligent understanding of both organ and composer. He does not let the technical necessities make him a "wooden" performer, but plays with sufficient freedom to color his numbers with just the right warmth and swings along with assurance and confidence in the big passages. The program here given is that of his first recital.

Toccata and fugue in D minor.....J. S. Bach
Melody in A major.....S. Rousseau
Hymn to the Evening Star (from Tannhäuser).....R. Wagner
Prayer from Lohengrin.....R. Wagner
At Evening.....Dudley Buck
Prayer and Cradle Song.....A. Guilman
Five verses from the Magnificat, in D minor.....Edmund Lemaigre
In the Morning (from the Peer Gynt Suite).....E. Grieg
Procession du Sacre Sacrement.....A. Chauvet
Christmas Pastoral.....Gustav Merkel
Marche Pontificale.....N. J. Lemmens

Another evidence that the West contains artists of more than ordinary musical talent was evidenced in the recent appearance of Miss Carolyn Williams in connection with the Oklahoma Day exercises at their building. Miss Williams appeared at the request of the Governor of Oklahoma as the best representative of the vocal art of that thriving section. She created a most satisfactory impression, notwithstanding that she sang under most unfavorable circumstances and in the open air.

I had the pleasure of again hearing Miss Williams at a private recital given by her at Festival Hall, where she showed herself to be the possessor of three qualities which are substantial stepping stones to the singer's success—a charming personality, good voice and correct methods. Her repertory embraces the writings of the great composers of the new and old schools, as well as the strictly modern compositions of the present day. Her studies have been pursued in Chicago and afterward in London. Her European experience included some appearances in the provinces and in Dublin and Belfast, where she earned some hearty words of praise in the Irish press. At present Miss Williams is the chief of the vocal department in the South West Kansas College, and is increasing the patronage of that department by her intelligent instruction. She is much in demand for concert work in Kansas and Oklahoma, her native State.

Bertha Lincoln Heustis, of Iowa, who made such a marked impression at one of the orchestra concerts early in the season, is here again charming frequenters of the Inside Inn and some of the State buildings affairs with her fine, big, fresh soprano voice.

Myrtle Irene Mitchell, of Kansas City, assisted by Eleanor Stark, of St. Louis, pianist, is giving a series of recitals at the Indiana State Building. Miss Mitchell is a contralto of fine appearance and good voice. She is a newcomer into the concert field and has the making of a very fine singer. Her recital of Wednesday last was an invitation affair, and attracted many music lovers. She will go to Chicago or Berlin at the close of the season here to continue her vocal studies.

Miss Rhoda MacFarland, connected with the official Music Department, is planning a season of accompanying after the World's Fair closes. She is in demand by a number of soloists and has made many friends during her St. Louis stay.

Wilhelm Kaffenberger, of Buffalo, and Harry Rowe Shelley, of New York, were among the organists who have given recitals during the past week.

Walter Damrosch conducted the Exposition Orchestra at its regular concert recently. The chief number was Symphony No. 6, in B minor, op. 74, of Tchaikowsky, better known as the "Pathétique." Damrosch grows broader with his years, and experience. He gave us a

masterly reading of this wonderful score, which earned the noisy and prolonged appreciation of the largest house of the Festival Hall season. The soloist was William M. Porteous, a local artist. Here is the program:

Symphony No. 6, in B minor, Pathétique, op. 74.....Tchaikowsky
Aria, Honor and Arms (from Judas Maccabeus).....Handel
Academic Festival Overture, op. 80.....Brahms
Aria, She Alone Charmeth My Sadness (from The Queen of Sheba).....Gounod
Hungarian Rhapsody, No. 1.....Liszt
R. P. S.

MERVA VANDERBILT'S MUSICAL.

It is not often that one meets the name of Vanderbilt on the boards, unless one considers those reports about boards, of directors. Still, there is today a Vanderbilt whose love of art goes beyond that of a mere dilettante, for Miss Merva Vanderbilt has determined upon a career on the concert stage. She is petite and pretty, and like the others of her family a pronounced brunette. She has a fine, expressive contralto voice, having studied for some time under Mme. Liska von Stawitz the Delle Sedie method, than which there can be few better. Her bow to the public will be made tomorrow



MERVA VANDERBILT.

evening (Thursday) at the Carnegie Lyceum, assisted by Albertus Shelley, solo violinist, F. W. Riesberg at the piano. The program follows:

Violin solo, Caprice in D minor.....Vieuxtemps
Albertus Shelley.
Die Stelle Wasserrose.....Kücken
Voices of the Woods.....Watson-Rubinstein
Persian Love Song.....Burmeister
Carmela, waltz song.....Wilson
Miss Merva Vanderbilt.

Violin solos—
Gavotte.....Sasso
Zingaresca.....Tschetschulin
Albertus Shelley.

Love Song (after the Russian).....White
Dust Thou Know That Sweet Land (from Mignon).....Thomas
Here's to the Rose.....Krause
To Sevilla, bolero.....Dessauer
Miss Merva Vanderbilt.

Studying With Victor Harris.

MISS HELEN SWAIN, solo contralto in the Roberts Park Church of Indianapolis, is in New York taking a supplementary course of studies with the well known vocal teacher Victor Harris.

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CINCINNATI.

CINCINNATI, October 15, 1904.

FRANK VAN DER STUCKEN'S return from his five months' trip abroad was hailed with delight by the ladies of the Orchestra Association, who are full of enthusiasm, getting ready for the surprises of the coming season. Manager Frank E. Edwards has arranged the following dates for an outside orchestral tour: Night of February 16 at Cleveland, under auspices of Fortnightly Musical Club, Muriel Foster soloist. Morning of February 16 at Conservatory of Music, Oberlin (Ohio). During the same week the orchestra will play at Akron (Ohio), under the auspices of the Tuesday Morning Musical Club, with Mrs. Frank Sieberling, of Akron, as soloist. The orchestra will also play this week at Canton (Ohio) in the new Auditorium which has been constructed by that city. During the week of December 5 the orchestra will fill an engagement at Lexington (Ky.), and the week of April 10 at Columbus (Ohio), under the auspices of the Women's Musical Club of the Ohio capital.

George Kampe, a pupil in organ and theory of John Yoakley, has accepted the position of organist at Christ Episcopal Church, Glendale, Ohio.

Hans Seitz, the well known baritone, is developing a number of exceptionally promising voices at the College of Music, and is also taking charge of several musical services. He has charge of the music in the Avondale M. E. Church and at the Plum Street Temple.

Signor Romeo Gorno will be the pianist at one of the series of three concerts to be given by the Marien String Quartet this year. A feature in the program will be a trio by Smetana.

Mrs. Clara Zumstein Moore has been added to the Metropolitan College of Music faculty.

To those interested in musical matters the recent return of Louis Schwebel from a two years' sojourn abroad will be noted with much pleasure. The interest shown by his many friends and admirers has in no way diminished during his absence, and all will be glad to know that he will again resume his classes at the Cincinnati Conservatory of Music. Mr. Schwebel is a pupil of De Pachmann.

Emma Heckle, prima donna and voice teacher, has returned from her long sojourn abroad brown as the leaves of autumn and as stout as an oak. She spent most of her time in the historic "Schwarzwald," and met many of her devoted friends.

Frederic Shailer Evans, of the Cincinnati Conservatory of Music, has returned. He divided his summer between the World's Fair and the coast of Maine. The closing weeks of his vacation he spent with his parents in New York city.

The first faculty concert of the Metropolitan College of Music on October 6 set the music ball of the season rolling in a serious and educational direction. It was a resumption which did the participants much honor, reflecting the results of earnest thought and high artistic purposes.

The program itself had an intensely classic mold. There was an abundance of contrast between the noble simplicity of Vitali's "Ciaccona," G minor, and the weird, ghostlike rhythms of Edouard Grieg. In the ensemble the nice appreciation of values and classic insight of Sidney C. Durst, who presided at the piano, made themselves felt. Mr. Durst was permeated with the spirit of the music. As for Richard Schliewen he surpassed himself. The "Ciaccona" requires a large tone and intensity of interpretation, and he had both. While Schubert's "Rondo Brillant," B minor, was given in classic mold, it would have been improved by more finish. The adagio of Spohr has beauty of expression more than depth of thought, but it was reproduced a perfect gem from Mr. Schliewen's hands. The Grieg sonata, C minor, was given with impetuosity and that Scandinavian grasp of flavor in coloring and sentiment that made its performance thoroughly enjoyable.

There is general rejoicing in the ranks of the May Festival Chorus over the selection of the Mozart "Requiem" as one of the leading works for the 1906 festival. Aside from the performance a season or two ago by the Apollo Club, the mass has not been publicly performed since the fifth festival in 1882. Mr. Thomas is now working on the balance of the choral program, so interesting announcements can be expected soon.

The list of soloists for the Symphony concerts is now almost completed and is without doubt the finest in years. Unless the present indications are misleading, Music Hall will indeed be filled for the coming concerts. The list of soloists as the dates are now arranged is: December 16-17, De Pachmann; January 6-7, Giuseppe Campanari; January 13-14, Anton Hekking; January 27-28, Josef Hofmann, pianist; February 10-11, Miss Muriel Foster; February 24-25, Fritz Kreisler.

Among this year's acquisitions by Fred J. Hoffmann of the College of Music faculty is a gifted young composer, Margaret McClure, who is a Buckeye girl from Waverly. She has written two numbers (two-steps) which are fresh in inspiration and perfect in form.

Adolph Hahn has organized his students' orchestra and he is preparing with them for public performances a new serenade by Elgar and the Mozart Symphony, F major. Mr. Hahn last week resigned his position as one of the first violins of the Symphony Orchestra to devote his time exclusively to teaching and the management and direction of the Hahn Festival Orchestra.

On Sunday evening, October 30, the choir of the First Presbyterian Church, Walnut Hills, will render Part I of "Elijah," under the direction of Oscar J. Ehergott.

The two rehearsals held by the Orpheus Club for the coming season have convinced the board of directors and Mr. Glover that the personnel of that organization is better than it has ever been before. The dozen new voices taken in have added much in tone quality and balance of parts. As usual the season will consist of three concerts, the first one given early in December.

J. Fred. Lampe, tenor, is director of the Wyoming Presbyterian Church choir which recently gave with éclat

Mendelssohn's "Thirteenth Psalm." He is preparing with them for the holidays Stewart's cantata, "The Nativity."

J. A. HOMAN.

Musical Briefs.

Miss Adele Margulies, the pianist, has a number of talented pupils studying privately with her at her studio in the Sherwood. At the National Conservatory of Music, where Miss Margulies is a member of the artistic faculty, she is a power in the piano department. Miss Margulies passed her summer abroad, and as usual made a long sojourn in the Tyrol.

Signor Campanari opened his concert tour in Worcester, Mass., on Tuesday evening, October 11. This week the baritone is to sing in Springfield, Hartford and New Haven.

Hans Schroeder left New York Sunday to fill engagements in the West.

Miss Minnie Topping, a pianist who has studied at different times with De Pachmann, Carreño and Burmeister, is teaching in Staunton, Va. Later in the season Miss Topping will give public recitals in Staunton and Baltimore.

Miss Aeolia McRae, an extremely gifted pianist, gave a recital in Plainfield, N. J., last Thursday which attracted a large and fashionable audience and resulted in a great success for the fair and accomplished performer. Miss McRae has a good technic, much temperament, and an unusually sympathetic tone. She will be heard in New York later in the season.

Olive Fremstad, of Minneapolis, arrived from Europe last week, and will sing at the Metropolitan Opera House this winter.

Fanchon Thompson, of Chicago, formerly a member of the Metropolitan Opera House Company, arrived from Europe last week and announces her intention of going into comic opera.

Mme. Flavie van den Hende, the 'cellist, has returned to New York for the season. Some good concerts are being booked for her.

Arthur Voorhis, a resident pianist, has arranged to give recitals and assist in chamber music concerts during the winter.

Miss Virginia Bailey, the pianist, has moved to 1690 Broadway, and hereafter her Brooklyn as well as her Manhattan pupils will study with her at the new address. For this reason Miss Bailey will have no studio across the bridge.

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A BERLIN ARTIST COUPLE.

PROFESSOR RUDOLPH SCHMALFELD and Margarethe Schmalfeld-Vahsel (Kammersaengerin), two artists who established themselves in Berlin as singing teachers three years ago, have in that short time attained remarkable results, both in preparing pupils for the concert and operatic stage and in treating voices that had been injured by bad methods. An exhaustive knowledge of vocal methods and the art of singing, together with a wide experience on the stage, have fitted the artist couple in a high degree for their pedagogic work.

Frau Schmalfeld-Vahsel, after five years of singing on the operatic stage, was appointed Kammersaengerin, receiving in addition from Emperor William II a costly diamond bracelet in recognition of her performance as Eva in the "Meistersinger." Both she and Professor Schmalfeld have sung in most of the important cities of the Continent. They also made a tour of the world which lasted several years. Tired of traveling, they decided to settle down and devote their time to teaching, and the fact that they have so quickly gained a strong foothold in the German capital proves how valuable is their method and how conscientious their work.

Professor Schmalfeld's views on the art of singing, and particularly on voice building, will be of interest to all singers. He says:

"As is, or should be, generally known, the singing tone must be placed forward and driven so as to flow from the resonating cavity of the chest, through the open throat high up into the head, and here, especially in the upper resonant part of it, it receives the necessary head resonance (sing as though the sound was to come through the upper part of your face). Then floating on the lips it is allowed to leave the mouth, &c. These and similar requirements are surely no longer a secret to any teacher of singing, and yet the art of making the pupils acquainted with these requirements appears to be still a secret to only too many teachers, when one hears the large number of pupils who after years of study leave even good teachers without having acquired these indispensable qualifications.

"To these unfortunate pupils—in spite of their having the most beautiful vocal material—the hoped for brilliant future is closed unless they find, by chance or recommendation, a teacher who, gifted with the greatest talent in the art of teaching, long years of experience and a never failing patience (not to be conquered by even want of comprehension on the part of his pupils), knows—with the good temper and confidence born of success—how to encourage his pupils to ever new efforts to reproduce the tone so frequently explained and sung to them. A singing lesson must under all circumstances be a real pleasure. The teacher who thinks he can produce a correct tone in anger or bad temper errs deeply. And yet many an enthusiastic artist and teacher cannot grasp the knowledge of the truth that a pupil rendered nervous through his violence cannot possibly follow out correctly with his mental eye the inner workings of his vocal organs.

"It is no great work of art to cultivate a singer to whom nature has given a voice correctly placed, or to cultivate one who has a flexible voice combined with a talent for imitation. On the other hand, with regard to the cultivation of all pupils who, in spite of having excellent vocal material, are wanting in these qualifications, the teacher must know that the essential condition in the art of singing—neglected by so many—is an absolutely concentrated tone, which must be perfect before thinking of scales, solfeggios and vocalization. To teach how to get concentrated tone, in the producing of which there must be no unnecessary escape of breath through the larynx, which in the course of time would produce the very worst effects—this is, and always will be, the master art of teaching singing. Where this tone does not exist naturally—which is not often the case—and cannot be cultivated, then, even with a knowledge of all the requirements previously set forth, all hope of singing successfully for any length of time is out of the question. There are cases to be sure where a powerful organ can stand that bad treatment for years, but at length a condition similar to catarrh appears, wrongly regarded as such, but which is in many cases

direct the attention to our method of all those who desire to sing well for their whole life, and of all those who have lost their voices through an incorrect method of singing or speaking, and through this have acquired a weakness of the throat.

"Among the many patients sent to us by famous throat specialists was a young and well known musician who would no longer venture to enter a shop to make purchases because his voice failed him in such a comical way so often that he feared being mocked and laughed at. After daily tuition with us for five months the artist has recovered his fine bass organ and goes about—as he himself jokingly expresses it—our living advertisement."

"And now, in conclusion, a few words from one of our most celebrated Wagner singers, Heinrich Vogl, of Munich. He sang together with my wife when she was a young singer in the 'Walküre,' Siegfried and Sieglinde, and talked to her in the 'entr'actes' of his singing studies and the voice cultivation which he renewed every summer. At the conclusion of their tour the two artists exchanged autographs and Heinrich Vogl wrote in my wife's autograph book: 'He who produces the biggest tone with the smallest amount of breath is supposed to sing correctly.'"

Appended are a few press notices of the two artists:

Carmen, the vain, frivolous and passionate gypsy, was most strikingly embodied by Fraulein von Vahsel. Each characteristic was beautifully molded and thoroughly well studied. The performance reached its climax in the last act before the arena, where Carmen's passion faces courageously even death. Song and play deserved the highest praise and acknowledgment, which were expressed by a shower of flowers and laurel wreaths. The Don José was a splendid creation of Herr Schmalfeld as well in song as in play, and quite an even match for Fraulein von Vahsel's Carmen.—Leipzig Neueste Nachrichten.

The Singakademie was crowded last night, where the concert of the Kammersaengerin Margarethe von Vahsel took place. Her charming personality, her full and sympathetic voice, as well as her attractive, animated art of singing, took the audience by storm. Frau von Vahsel was in splendid voice, she sang the dramatic as well as the lighter songs in a most perfect manner and had an exceedingly brilliant success.—Berlin Kleines Journal (W. Tappert).

The Kammersaengerin Frau von Vahsel gave a concert at the Singakademie last night and obtained a very great success by her beautiful as well as powerful and clear voice. The concert was a real treat.—Berlin Musikalische Rundschau.

Metropolitan Opera House.—Mme. Margarethe von Vahsel sang the "Tannhäuser" aria. She showed that she was an artist, and when she sang a German song on recall she confirmed it indubitably by the distinctness of her enunciation and the correctness of her declamation, both, like her voice, thoroughly delightful.—New York Tribune.

Madame Schmalfeld-Vahsel is simply a glorious singer. She is a complete artist in every style, a perfect mistress of voice production, knows how to declaim, understands the whole gamut of expression, is great alike in bravura and the simple grandiose style.—Wellington Exchange.

Herr Schmalfeld's fascinating, sweet voice and touching delivery made a deep impression.—Kieler Zeitung.



RUDOLPH SCHMALFELD AND MARGARETHE SCHMALFELD-VAHSEL.

only the beginning of the end, due only to incorrect management of the breath. Passing hoarseness, ever becoming more and more frequent, the so called veiled voice, want of perseverance, and finally total loss of voice, these are the natural results of too much breath being allowed to escape with the tone. This can easily be detected by the practiced ear by a low sound accompanying the real tone.

"After arriving at a knowledge of the truth, and having acquired the ability, attained by years of practice, to teach this concentration of tone, even to the most obtuse, we preferred those pupils who had lost their beautiful voices by singing in the incorrect method, as we have succeeded—according to our method, which treats every pupil in accordance with his individuality—in restoring the voice to all of those in a still even better degree. And we therefore think we have the right and that we are called upon to



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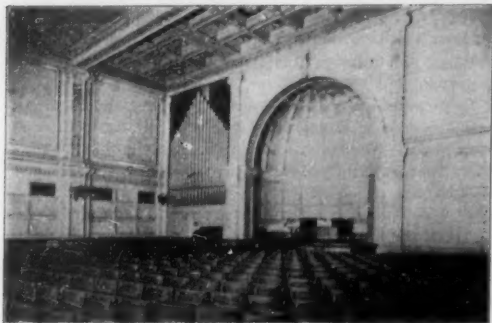
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The Vocal Department, under the direction of MADAME AURELIA JAEGER, late of Vienna, now directress of the Metropolitan Opera School, will be open in November. By courtesy of Mrs. and Miss Packer, pupils may apply to the Instruction Committee at

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Greater New York.

NEW YORK, October 17, 1904.

LAST week a young woman from the Far West, who came here to study vocal music, made a round of singing teachers' studios to gain a personal impression of their manner and method, and to hear what they had to say as to her voice, &c. The first teacher said at once she was an alto; the second that she was a dramatic soprano; the third that she had a badly placed contralto voice; the fourth told her she was a mezzo soprano, asked her had she much money to spend, and if not advised her not to spend it all on her voice; the fifth pronounced her a contralto, but advised her to go to see other teachers and hear what they had to say; the sixth said she had a good voice, but bad breathing manner; the seventh called her a mezzo soprano, saying she sang badly; the eighth said her voice was badly placed, tested her breathing and said he would have to undo it all; incidentally he ran down all other teachers. The names of these teachers are known only to the singer and the writer, and all are supposedly "eminent authorities." "Now, what in the world am I?" was the question put to the writer, who is not a teacher of voice. The best he could say was that he didn't know, and that no one could know after a five minutes' hearing, her voice lacking any pronounced qualities. She said this was discouraging, and she "reckoned she'd go home and get married," which was very sensible. The moral of this is that there is more fake vocal teaching in New York than anyone possibly guesses.

Quincy Scott, the clever cartoonist of the Telegram, has been placed in charge of the music at Bethany Congregational Church, where a quartet has recently been engaged. Mr. Scott was formerly at the First Presbyterian Church of Montclair. He is basso cantante, a pupil of Sumner Salter. The other members of the choir are Lillian Mollner, Mary Davies and John MacGill. Both the soprano and alto are Salter pupils.

Laura Sedgwick Collins has been in charge of the staging of the play "Eben Holden" at Harmanus Bleecker Hall, Albany. The papers give her credit in no uncertain terms for her artistic taste. To quote:

The play is under the personal stage direction of Laura Sedgwick Collins, one of the most artistic and accomplished stage directors of today.—Times-Union.

It is under the direction of Miss Laura Sedgwick Collins, well known in Albany for what she has done in the musical world and as an instructor of dramatic art.—Argus.

The staging of the play is admirable and credit is due Miss Laura Sedgwick Collins in this direction. Miss Collins is one of New

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York's most prominent artists, and if she would only stage other productions the public would be greatly benefited thereby.—Press-Knickerbocker.

While on stage matters the fine success achieved in Montgomery, Ala., and throughout the South by Janet Waldorf, a pupil of Parson Price, is worth noting. She is acting in "The Eternal City," and seems to overshadow the so called principals. A few phrases from the Montgomery Advertiser:

This vital young actress electrified her audience. She lifted them out of their seats, hypnotized their imagination, did as she willed with their emotions. * * * Her audience was not looking for the things she did with it. Her spirit leaped the footlights. She showed how a woman could love and she showed how a woman could suffer. She not only showed it, but she made her audience feel it. Her audience had no peace or quiet when she was on the stage. It was all so dreadfully real.

"Manuela of La Torre," words by Bret Harte, music by Lillian Miller, for mezzo soprano or baritone, is a song of genuine Spanish type, full of pathos and an indescribably sad passion. It is dedicated to the baritone Frank Hemstreet. "I Know Not Why" is yet another song for medium voice. Perhaps the special feature of this is the beautiful harmony. Miss Miller is writing and publishing things worth while, worthy the attention of all high class singers.

Frank H. Tubbs nearly two years ago prophesied the financial stringency which prevailed last season—he now says everything points to a busy season this year, with money easy. The cycles of alternating prosperity and hard times interest him greatly, and he has given this matter considerable study. He has just moved to his new studio, 140 West Forty-second street, after half a dozen years spent in his former place.

W. T. Schneider fell into the hands of a teacher who, although a singer, evidently knew nothing of the proper handling of a voice, for he nearly ruined Schneider's. This means that his singing voice became nearly extinct. The cause of this and the correction led him to researches of the utmost importance, so that in time his voice returned. In consequence, he is able to rectify mistakes made by others who, however well they may sing or play the piano, do not understand the voice. Few teachers know how to remake a ruined voice.

Homer Norris, called here from Boston to become organist and choirmaster of St. George's P. E. Church, has some new songs which are to be sung at the first Manuscript Society concert, at the National Arts Club, October 26. "Three Roses Red" is one of his best known songs. He and Bruno Huhn have been elected directors of the Manuscript Society.

Robert Lawrence has sung in opera for some time, but has so little faith in its future in this country that he is casting about for concert and church engagements. He has a fine, high baritone voice of unusual power and brilliancy. Sentimental songs or operatic arias he sings with equal effect.

Z. de Gyöngyöshalaszy, the Hungarian pianist, introduced by Rafael Joseffy and Max Decsi, recently played Chopin and Schubert-Liszt pieces for the writer, who greatly admired his touch and facile technic. His own nocturne is interesting, too.

Walter Arnold Hudson trains the speaking and singing voice, and is in New Rochelle Tuesdays and Fridays. He believes that "proper breathing is the source of true health." He has a series of breathing exercises, based on long experience and study of the old Italian method. Clergymen, actors and public speakers find his lessons of much benefit.

The Misses Frances and Grace Hoyt have resumed instruction in piano, violin and voice at their studios, 67 West Seventy-third street. The annual concert at the Waldorf-Astoria is always an event of social and musical importance, and their solo and duet singing, as well as the violin playing of Miss Frances, is highly enjoyed. They refer by permission to such well known authorities as Madame Beebe-Lawton, Mme. L. Sykes-Eaton, Carlos Hasselbrink, Emilio Agramonte, Carl Hauser, Franz Kaltenborn and Dr. William Mason.

Mme. Abbie Fridenberg not long ago occupied a modest studio on Forty-second street. She needed larger quarters, found rooms elsewhere last season, and has now moved to one of the best studio suites at Carnegie Hall. This is the natural growth of her teaching of the voice, the successful result of her methods. Her singing at the Pan-American Exposition in 1901 was noted in this paper.

Leo Kofler's books on breathing and singing are well known; they have common sense as a foundation, and are the result of ripe experience. For some years organist and choirmaster of St. Paul's, Trinity Parish, he now devotes himself exclusively to voice teaching. His own vigor speak volumes for his methods.

Edward Hayes, who has recently located here after a successful experience as teacher of prominent singers of Paris and London, is now at 121 West Forty-second street. Some of his pupils have had much success, both in Europe and America. He is sure to attract a clientele of distinction.

Mrs. William S. Nelson expects to give several studio musicales this season. Some well known professionals coach with her. She engages artists and arranges programs for musicales, acting as accompanist.

Laura Moore announces removal to her new studio, 507 Madison avenue, the southeast corner of Fifty-third street. She has returned from Europe, where she had the satisfaction of seeing some of her artist pupils installed in the personnel of certain opera houses.

Katharine Fisk, the solo contralto of St. George's P. E. Church, has returned from a summer spent in Nashville, Tenn., and is now at 15 East Eleventh street. She has studied with E. B. Kinney, Jr.

Mrs. Frank E. Ward, formerly of Washington, D. C., gives lessons in voice culture, and may be seen from 1 to 2 o'clock Mondays at her studio, 611 Carnegie Hall.

Anna Balz, the pianist, pupil of Scharwenka and Joseffy, whose playing at several Chickering Hall concerts a few years ago is well remembered, gives lessons at her Steinway Hall studio.

The Morningside School of Music gave the first students' musical last week, half a dozen children participating. On October 29 another musicale will be given.

Susan Douglas Edson has arranged for a series of musicales at New Brighton, S. I., "Enoch Arden" to be read by Rosamond Taylor November 1, Carolyn Taylor at the piano. Mrs. Edson sings on November 7, assisted by Madame Delhaze-Wickes at the piano, Paul de Nike 'cellist. On November 15 Julie Weinstein, the young Russian

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violinist, and Robert Winterbottom, pianist, organist of St. John's, Trinity Parish, will participate.

The Wirtz Piano School announces a musicale Friday evening, October 21, with the following participants: Conrad Wirtz, pianist; Miss J. M. R. Wilterdink, soprano; Arthur L. Beard, violinist. Compositions by modern composers make up the program.

Katharine Cordner Heath.

MRS. HEATH is fast making a name for herself, and one hears more of her as the season advances. Possessing a voice of unusual quality, full of vivid color, with a wide range and a beautiful personality of the tall blonde type, she is always remembered by her audience. Some recent press notices:

Mrs. Heath achieved a great success in "Hear Ye, Israel." Pure tones, modulated with a great range and sympathetic treatment, made her a great favorite.—Tarrytown Press-Record.

Mrs. Heath, soprano, was from first to last superb in her part, and if opportunity had been given she would have received such an ovation as would have remained a pleasant reminiscence for her of Tarrytown forever and a day.—Argus.

Mrs. Heath has a voice of great qualities, and she sang with a freedom that was worthy of praise, meeting the requirements of her part in a manner that was at all times acceptable. Her first appearance in Mount Vernon may be considered quite successful.—Daily Argus.

Mrs. Katharine Cordner Heath, soprano, has a beautiful voice and sang with artistic ability. Mount Vernon would like to hear her again.—Daily Eagle.

"The Swan and the Skylark."—Mrs. Heath made a charming "skylark." Her voice is a rare soprano of great beauty and her tone production delightful. This young singer bids fair to reach a place in her profession that so many strive for and so few attain.—Exchange.

Mme. A. Herzog.

MME. A. HERZOG, the well known Brooklyn society woman, who has long been active in the musical circles of that city, has taken studio 503 Carnegie Hall for Tuesday and Friday afternoons from 1 to 4 o'clock, for the convenience of her New York pupils. Madame Herzog teaches singing in French, German, Italian and English, and is a specialist in voice placing, tone building and correct breathing.

MADAME WELLINGTON IN ITALY

SOCIETY in Milan, as well as musical circles in that city of culture and progress, are greatly interested in the American singer, Mme. Josephine Wellington. Madame Wellington has sung under the patronage of prominent families. Her last concert, September 16, was given in the handsome salon of Signor and Madame Brunelli at Varese, the beautiful Varese, where many of the wealthy and exclusive Milanese pass their summers. Although heard in a private villa on this occasion, Madame Wellington's musical program attracted the leading critics from the Milan papers. The elite of Varese, as well as the distinguished summer colony, crowded the salon, and attested in a most cordial manner their pleasure at hearing another gifted American artist. A number did not hesitate to declare it one of the best concerts of the year.

As in this land of the free, they have labor troubles over in Italy, and there, as here, the disturbances interfere with artistic matters. The trying strike of the printers was "on" at the time Madame Wellington gave this concert, so the Milan newspaper proprietors were greatly hindered in getting out their editions. Musical and social news suffered especially, and hence the painstaking criticism by the Milan correspondents were not published. One Varese paper did manage to get in something about the Wellington concert. Madame Wellington's numbers covered a wide range of composers. The Italians in the audience were particularly charmed with her singing of the classic "Canzonette" by Caldara. Her art was equally as refined and finished in the group of modern songs. Several of the more demonstrative listeners pronounced Madame Wellington's voice "glorious." The assisting artists were: Chevalier Bensaude, baritone; M. d'Erasmo, pianist; Signor Coggi, violinist, and Signor Tedeschi. The program follows:

Sonata V, piano and violin.....	Beethoven
Canzonetta	M. D'Erasmo and Professor Coggi.
O ma lyre immortelle.....	Caldara
.....	Gounod
.....	Josephine Wellington.
Serenata	Tosti
.....	Chevalier Bensaude.
Improvisio drammatico, harp and violin.....	Tedeschi
.....	Chevalier Tedeschi and Professor Coggi.
Rêve d'un sor.....	Chaminade
The Nest (Il Nido).....	Lassen

Melodia Zingara.....	Dvorák
O notte d'or.....	Ronald
.....	Josephine Wellington.
Andante	Max Bruch
.....	Professor Coggi.
Ma charmante	Quaranta
.....	Chevalier Bensaude.
Preludio	Tedeschi
Angelus	Tedeschi
Près du moulin.....	Tedeschi

One of the critics present wrote:

Each number met the unanimous approval of the large and distinguished audience. Madame Wellington's success was great. The Italian people are particular about the pronunciation of their language, and on this occasion the exacting expressed delight over Madame Wellington's pure accent in both the Italian and French languages. Her superb toilets set off her shapely figure to a full advantage. At the close of the concert Madame Wellington received numerous floral tributes and an ovation. The singer is to appear this season in the principal cities of Italy.

The following criticism is a translation of one in the Cronaca Prealpina, published in Varese:

Mme. Josephine Wellington, listened to with great curiosity, especially by the Italian part of the public, won immediately the favor of the audience by singing in a manner far superior to any praise, with infinite grace of voice and purity of accent a "morceau" of that tranquil and reposeful music which so delighted our ancestors, a melodious "Canzonetta" of Caldara. She was applauded after every number; indeed so much so that, with a courtesy truly exquisite, the great artist sang, besides all her part of the program, a charming French romance. * * * Madame Wellington wore a superb toilette, and received many beautiful flowers.

Nahan Franko Returns.

NAHAN FRANKO, one of the conductors of the Metropolitan Opera House Orchestra this season, where he will have charge of a number of the important works, returned from Europe on the steamship Blücher on Sunday. The statements in the daily papers regarding a tour of the continent by the Metropolitan Opera House Orchestra, under his direction, are premature, but Mr. Franko will unquestionably do something important in Europe. No arrangements have been made whatever for the opera house orchestra to play. In looking through the daily papers for the last ten, fifteen or twenty years one can find similar statements, which have never been substantiated by the subsequent facts; it is ridiculous to pay any attention to the subject of classical music as it appears in the daily press. The sensational headings and scare heads, &c., have no value at all in the estimation of people who have any inside knowledge of all these matters.

Mr. LOUDON G. CHARLTON ANNOUNCES THE FOLLOWING BOOKINGS FOR

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THE EMINENT PIANO VIRTUOSO, in his

TRANSCONTINENTAL TOUR, Oct. 25, '04, to May 1, '05.

DE PACHMANN'S DATES—En Tour.

October 28—Boston, Mass.—Symphony Orchestra.
October 29—Boston, Mass.—Symphony Orchestra.
November 2—Philadelphia, Pa.—Boston Symphony Orchestra.
November 3—New York, N. Y.—Boston Symphony Orchestra.
November 4—Brooklyn, N. Y.—Boston Symphony Orchestra.
November 8—New York—Recital.
November 10—Boston, Mass.—Recital.
November 14—New York—Recital.
November 17—Boston, Mass.—Recital.
November 19—New York, N. Y.—Recital.
November 20—New York, N. Y.—Recital.
November 21—Boston, Mass.—Recital.
November 25—Washington, D. C.
November 28—Wellesley College.

December 2—Philadelphia, Pa.—Philadelphia Orchestra.
December 3—Philadelphia, Pa.—Philadelphia Orchestra.
December 8—Milwaukee, Wis.
December 9—Chicago, Ill.—Recital.
December 11—Indianapolis Orchestra (Sunday).
December 12—Indianapolis, Ind.—Symphony Orchestra.
December 13—Terre Haute, Ind.
December 14—Chicago, Ill.—Recital.
December 16—Cincinnati, Ohio—Symphony Orchestra.
December 17—Cincinnati, Ohio—Symphony Orchestra.
December 18—Chicago, Ill.
December 19—
December 28—Pittsburg, Pa.—Recital.
January 2—Philadelphia, Pa.—Recital.
January 6—Chicago, Ill.—Orchestra. Theodore Thomas.
January 7—Chicago, Ill.—Orchestra. Theodore Thomas.
January 9—St. Louis, Mo.

January 14—New Orleans, La.
January 15 to 21—Texas—Four appearances.
January 24 to 28—San Francisco, Cal.—Three appearances.
January 30 to February 4—Southern California—Three appearances.
February 5—San Francisco—Farewell.
February 14 to 25—Northwest—Five appearances.
February 27—Salt Lake City, Utah.
March 3—Denver, Col.
March 6—Colorado Springs, Col.
March 8—Pueblo, Col.
March 10—Kansas City, Mo.
March 15—Minneapolis, Minn.—Symphony Orchestra.
March 18—Chicago, Ill.
March 19—Chicago, Ill.
April 7—Baltimore, Md.—Peabody Institute.

NEW YORK RECITALS :

BOSTON RECITALS : -

CHICAGO RECITALS : -

Tuesday, November 8.	Monday, November 14.	Saturday, November 19.
Thursday, November 10.	Thursday, November 17.	Monday, November 21.
Friday, December 9.	Wednesday, December 14.	Sunday, December 18.

ORCHESTRA DATES :

October 28—Boston—Boston Symphony Orchestra.
October 29—Boston—Boston Symphony Orchestra.
November 2—Philadelphia—Boston Symphony Orchestra.
November 3—New York—Boston Symphony Orchestra.
November 4—Brooklyn—Boston Symphony Orchestra.
December 2—Philadelphia—Philadelphia Symphony Orchestra.

December 3—Philadelphia—Philadelphia Symphony Orchestra.
December 11—Indianapolis—Indianapolis Symphony Orchestra.
December 12—Indianapolis—Indianapolis Symphony Orchestra.
December 16—Cincinnati—Cincinnati Symphony Orchestra.

December 17—Cincinnati—Cincinnati Symphony Orchestra.
January 6, 1905—Chicago—Chicago (Theodore Thomas) Symphony Orchestra.
January 7—Chicago—Chicago (Theodore Thomas) Symphony Orchestra.
March 15—Minneapolis, Minn.—Symphony Orchestra.

M. DE PACHMANN USES THE BALDWIN PIANO.

SAN FRANCISCO.

SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, October 10, 1904.



THREE Hofmann concerts this week have given us something to talk of and enjoy in the remembrance for some time to come. The concerts were all well attended, but that of Saturday afternoon brought out a crowd that filled the big theatre. Comment has been rife among musicians as to whether Hofmann's style has improved, or whether changed in any respect, and opinion is as diverse apparently as the characters of those who express it. One high in the professional world declares Hofmann possesses everything, and is therefore the greatest pianist in the world today. Another says, Hofmann has acquired a too robust style, and has lost in delicacy. The programs have been full of interest, and the recalls were many. The Schumann "Carneval," always a favorite, was magnificently played, and won for the pianist five recalls, to which he merely responded with an acknowledgment of the encore. In the group of nine Chopin etudes he was applauded to the echo, and two etudes, the "Black Key" and "The Butterfly," both in G flat major, were repeated in response to most insistent encores. On Saturday afternoon the interest centred in the group of Russian compositions, which were given a fine interpretation. The Medtner sonata was a gem, as in a different way was the "En Bohème," of Sternberg. Those who were somewhat disappointed in the "In the Clouds" of Tuesday, which is from Hofmann's own pen, were agreeably surprised in the two numbers of Thursday night, the intermezzo and mazurka, which were graceful, tuneful and altogether what one would have expected of Hofmann's genius. The Chopin sonata was a splendid number and splendidly rendered. In the "Tannhäuser" overture a more forceful style than that of two years ago was distinctly noticeable. This was hailed with pleasure by some and disapproved by others. Personally, it is Hofmann's clean interpretation of pianissimo passages that I enjoy most. His runs are like rippling water, whether taken singly or in octaves, and are distinct in every part of the house, no matter how softly the keys are pressed. Numbers were disappointed in not hearing the Russian arabesques on the old favorite "Blue Danube" waltzes that Hofmann rendered so brilliantly when here two years ago. As the Los Angeles train had to be caught immediately after the concert there was no time for lengthy encores. On Saturday the only encore given was the "Fourteenth" nocturne of Chopin after the closing number. An unusually fine program is that arranged for next Sunday afternoon, and one that is anticipated with a forecast of uncommon enjoyment. The Chopin "Barcarolle," so magnificently rendered by Carrefio, is among a group of eight Chopin numbers, a treat in itself, but what is more unusual for the concert program we usually hear, two favorite Wagner numbers, "Isolde's Liebestod" and the "Feuerzauber," both of which taken by themselves will attract many. There will no doubt be a large attendance, as those concerts already given have been a big success. Hofmann played in Sacramento before the Saturday Club on Wednesday. Following is the program promised for Sunday afternoon:

Prelude and Fugue, D major.....	Bach-D'Albert
Lieder Ohne Worte.....	Mendelssohn
(Duet, Spring Song, Spinning Song.)	
Sonata Appassionata.....	Beethoven
Polonaise Fantaisie.....	Chopin
Barcarolle.....	Chopin
Impromptu, G flat major.....	Chopin
Polonaise, C sharp minor.....	Chopin
Valse, A flat major.....	Chopin
Prelude, No. 25.....	Chopin
Chant Polonaise, G major.....	Chopin
Polonaise, A flat major.....	Chopin
Isolde's Liebestod.....	Wagner
Feuerzauber.....	Wagner
Etincelles.....	Moszkowski
Rhapsodie, No. 2.....	Liszt

A musical afternoon was given at the Sorosis Club on October 3 under the direction of Mrs. Oscar Mansfeldt.

chairman of the music committee. The program was as follows:

Blind Girl's Song, from La Gioconda.....	Miss Lewys.
Paper, The House Beautiful.....	Miss Jean Sinclair.
Polonaise, E major.....	Emlyn Lewys.
Ships That Sail.....	Arthur Farwell.
My Bairnie.....	Kate Vannah.
	Miss Lewys.

In the ladies' gallery of the St. Francis Hotel on Friday, September 2, at 3:30 p. m., Miss Eleanor Connell, one of our best known teachers of the voice, presented her pupil, Miss Grace Boothe, mezzo soprano, in a program which is given below:

Mrs. Fannie Meyer Ellis, pianist; Hother Wismer, violinist, assisting.	
Caprice Espagnol.....	Moszkowski
Im Mai.....	Schumann
Frühlingsnacht.....	Schumann
Songs My Mother Taught Me.....	Dvorák
The Year's at the Spring.....	Beach
Mighty Lak' a Rose.....	Nevin
Sonata in F major.....	Beethoven
Schön Gretlein (a cycle of seven songs).....	Von Flieitz
Op. 10—	
Presto.....	Sinding
Adagio.....	Sinding
Obstination.....	De Fontenailles
Viens (with violin obligato).....	Godard
Un doux lien.....	Delbruck
Amour! Viens Aider.....	Saint-Saëns

During his stay in the city Josef Hofmann was the recipient of many courtesies. Among other friendly attentions was a dinner at the Bohemian Club at the invitation of Sir Henry Heyman, who also on Friday took the artist on a long automobile ride to San José and back. The Hofmann party often during his stay here assembled after theatre or concert at the Zinkand for luncheon, Hofmann himself taking great pleasure in the orchestra, which is under the direction of Herr Stark. Almost a request program was played on Thursday evening after the Hofmann concert, when an impromptu party of friends accompanied Dr. and Mrs. Oscar Mansfeldt thither at the invitation of the former, the occasion being the birthday of Mrs. Mansfeldt. The party included Josef Hofmann, Sir Henry Heyman and Dr. Wilhelmj, and in the Mansfeldt party were Dr. and Mrs. Oscar Mansfeldt, Miss Mabel Mansfeldt, Dr. and Mrs. Kuchheim, Mrs. A. Wedmore Jones and daughter, Miss Leslie Genung. Although the hour was late, Herr Stark was in a happy mood, and while a most enjoyable repast was disposed of a program of music was played that met with much hearty applause. The program was as follows:

Grand fantasia, La Tosca.....	Puccini
(Request, Miss Mansfeldt.)	
March, Austria.....	Novotny
Voluntary.....	Batiste
Sunshine Song.....	Grieg
Spring Song.....	Gounod
(Request.)	
Valse Triste.....	Berger
Largo.....	Handel
Selection, Dolly Varden.....	Edwards

The Savage English Grand Opera Company is to come before the close of the season. The company has a record of over 4,000 performances of grand opera in English since it was founded nine years ago in Boston. With the company will come Jean Lane Brooks, the former Denver choir singer, who has returned from Paris only in time to begin rehearsals. Miss Brooks has the phenomenal record of having mastered ten grand opera roles in twelve weeks.

The management of the Hotel St. Francis announces the completion of the arrangement for the appearance of Mme. Francisca, prima donna soprano of the Royal Theatre, Amsterdam, in the white and gold ballroom, on the night of Friday, October 14. This concert opens the musical season at the Hotel St. Francis, and it will be followed by many occasions of note. The patronesses are

Mrs. Henry T. Scott, Mrs. M. H. de Young, Mrs. Ira Pierce, Mrs. L. L. Baker, Mrs. Mark Gerstle, Mrs. Maurice Casey, Mrs. Walter McGavin, Mrs. M. C. Sloss, Mrs. Eleanor Martin, Mrs. M. H. Hecht, Mrs. Charles L. Ackerman, Mrs. Dr. J. Wilson Shiels, Mrs. William Gerstle, Mrs. D. Drysdale, Mrs. Adam Andrew, Mrs. Norris King Davis, Mrs. Fernando Pfingst, Mrs. John Silbey, Mrs. A. Brown and Mrs. William Thomas. The program for Friday night is as follows:

Aria, La Traviata.....	Verdi
Aria, Le Cid.....	Massenet
Si mes vers avaient des ailes.....	Hahn
Manon Lescaut.....	Auber
Piano solo.....	Selected
Valse, Voci di Primavera.....	Johann Strauss
Piano solo.....	Selected
Lakmé.....	Delibes
Aria, Louise.....	Charpentier
Valse, Roméo et Juliette.....	Gounod
Aria, Hamlet, Mad Scene.....	Thomas

The first concert of the twenty-eighth season of the Loring Club will be given in the Native Sons Hall on the evening of Tuesday, October 11.

The committee of management has arranged for four concerts to be given during the present season, and in two out of the four concerts the club will have the assistance of a full orchestra, so that a number of compositions of much importance and of great interest to music lovers will be produced, several of these being such as are very rarely heard. The concert on Tuesday evening will include works either for unaccompanied singing or with the accompaniment of piano. The incidental solos are assigned to A. A. Macurda, E. C. Boysen and W. R. Kneiss. David W. Loring will direct the concert and Miss Ruth Loring will be the pianist.

During the conclave of the Sovereign Grand Lodge of the Odd Fellows of the World in this city recently a chorus of 500 voices was organized by Carl Sawvell within a very short time, and the rendition of standard choruses was so good that much was said by press and people of the most complimentary nature. At the last rehearsal a medal was presented to Mr. Sawvell, the design being that of a gold lyre entwined with laurel, and having at the foot the emblem of the order, three gold links. On the under side was engraved the following: "To Carl Sawvell, from the members of the I. O. O. F. and Rebecca Choral, Sovereign Grand Lodge of the World, San Francisco, Cal., September, 1904." The I. O. O. F. Choral formed the nucleus of a society that has been established for the study of good music, under the direction and leadership of Mr. Sawvell, meeting every Monday night.

A season of old English plays is being greatly enjoyed at the present time, through the courtesy of Will Greenbaum. The medium is Ben Greet's company of London players. The plays are being presented in Mr. Greenbaum's Lyric Hall, and the season opened as last year with the fourteenth century morality play, "Everyman," over which the town has fairly gone mad. It is certainly of a peculiarly pure and uplifting type, and once seen is impossible to forget. The play is accompanied throughout with music of the period corresponding to the writing of the play, the Arcadelt "Ave Maria," a beautiful old classic of the fifteenth century, being sung at the beginning and ending by a full choir of voices with organ accompaniment. Constance Crawley, in her character of Everyman, is magnificent. Her acting of a most exhausting part is a mosaic of pure art. One whose judgment in such matters is taken for law and gospel here asserts that Mrs. Crawley is one of the greatest actresses on the stage of the whole theatrical world, an assertion that one having seen her cannot doubt. The same company will present this week "Much Ado About Nothing" and "Twelfth Night." Next week at Mills Seminary, of Oakland, "As You Like It," all fresco, and in the evening in Lissier Hall, "The Merchant of Venice."

MRS. A. WEDMORE JONES.

Mme. ETTA EDWARDS,

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DAVID BISPHAM.

DAVID BISPHAM left New York Tuesday of this week for the West, where he will begin his recital work for the present season. In quick succession he will give song recitals in a dozen Western cities and then will hasten back to New York for his first recital here in his "Cycle of the Great Song Cycles," which will be given in Mendelssohn Hall Monday afternoon, October 31. The program will consist of Beethoven's "An die ferne Geliebte" and Schumann's "Frauenliebe und Leben Dichterliebe." Mr. Bispham on this occasion will be assisted by Miss Marguerite Hall.

The second recital in the cycle will take place the afternoon of Wednesday, November 9, when Schubert's "Müllerlieder" will be sung.

The third recital will be given Monday afternoon, November 21, when Schubert's "Die Winterreise" will be sung in its entirety for the first time in America.

The fourth recital will be held on Wednesday afternoon, November 30, when four serious songs and "Die Schöne Magelone" will be sung. Mr. Bispham will read the story of "Magelone." In this recital Miss Marguerite Hall will assist Mr. Bispham.

Mr. Bispham will repeat this entire cycle in Boston, Chicago, Philadelphia and several other of the larger cities, besides giving his other recitals all over the United States. The engagements already secured, together with the bookings which Manager Loudon G. Charlton is making for Mr. Bispham, will keep him incessantly busy until early spring. Just before Mr. Bispham departed for the West a representative of THE MUSICAL COURIER visited him in his apartments in the Royalton.

"With regard to my proposed 'Cycle of Song Cycles,' I do not believe that a similar musical scheme has been essayed by any singer, although the field is untitled and is most inviting," remarked Mr. Bispham. "Most of the great classical and modern composers of songs have written at one time or another musical settings to sequences or cycles of poems which express in tone phrases the same emotions or impressions that are aroused by the word phrases of the poems themselves. Each of these songs is a complete composition in itself, yet all, like the poems that inspired them, bear logical and intimate relation to those that precede and follow.

"The reports which the daily newspapers have published to the effect that I have determined to follow the example of Madame Schumann-Heink and enter the comic opera field are wholly without foundation. I have given no serious thought to any such idea. I desire THE MUSICAL COURIER to deny this rumor. The report that I have permanently abandoned grand opera is likewise erroneous. I should mention that Liza Lehmann, the composer of 'In a Persian Garden,' which beautiful song cycle I had the honor to introduce to a New York audi-

ence, has written a new opera expressly for me. This is founded upon the 'Vicar of Wakefield,' and is in all respects a most remarkable work. It is my intention to revive Verdi's 'Falstaff,' 'Louise,' by Charpentier, and 'Hansel and Gretel,' by Humperdinck. Of this project, however, I do not care to go into details just now. This slight reference to it will serve to dissipate the erroneous ideas touching my work for the future. At another time I shall have more to say."

Arnold v. d. Au Scores Successes.

ARNOLD v. d. AU, the well known Swiss Wagner tenor, was very successful at the Wagner Festival concert in St. Louis in August. He sang the "Love Songs" from the "Walküre," and the prize song from the "Meistersinger," by Richard Wagner, with great success, earning four recalls. Mr. v. d. Au was at once engaged for the Liederkrantz concert, and also for the St. Louis Symphony Orchestra concert, of which Mr. Ernst is the conductor. He has further had very flattering offers to sing in Detroit, Kansas City, Chicago, Buffalo, Syracuse, Cortland, N. Y., and Philadelphia. In New York this artist will sing in several recitals. He has also been engaged to sing in Carnegie Hall at one of the Arens concerts. Two of his St. Louis press notices are appended:

Arnold v. d. Au has a dramatic tenor voice of rare power and sweetness, and he sings with much expression.—St. Louis Globe-Democrat.

Arnold v. d. Au, who hails from Zurich, is a tenor of unusual abilities. His tenor voice has freshness and artistic merit. It reminds one very much of Alvary's voice.—St. Louis Republic.

The Virgil Piano School.

MISS MARJORIE ELIZABETH PARKER, of the Virgil Piano School, gave the first of three recitals on Friday evening of last week at the Metropolitan Temple, Seventh avenue near Fourteenth street. Miss Parker is a skillful performer, possessing composure and grace at the keyboard. Her interpretation of a difficult program was musical and delightful. Mrs. Helen O'Donnell, the assisting vocalist, charmed the audience by her sympathetic singing. Mrs. Virgil will give the second recital on Saturday afternoon, October 22, at 2:30 o'clock, at the Metropolitan Temple. This is to be played by six talented pupils of the school: Laura Race, Jennie Quinn, Isabel Tracy, Adelle Katz and Little Florence Jacoby and Walter Abrahams. The third recital will occur on November 7, and will be played by C. Virgil Gordon, a pianist and teacher at the Virgil Piano School.

Marie Siersdorfer.

MISS MARIE SIERSDORFER, a young lady who has been studying here for opera, leaves this week for Milan, further to pursue her operatic studies, and from what we hear regarding her capacity this young lady will be heard from favorably in the course of time.

BECKER'S GREAT SUCCESS.

(SPECIAL CABLE TO THE MUSICAL COURIER.)

BERLIN, October 13, 1904.

To The Musical Courier, St. James Building, New York:

WILLIAM A. BECKER, the American pianist, had a great success here at his concert with the Philharmonic Orchestra in his solo numbers and in his own concerto. Five encores at the close. Frischen, of Hannover, conducted magnificently. ABELL.

VECSEY RECEIVES

TREMENDOUS OVATION.

(SPECIAL CABLE TO THE MUSICAL COURIER.)

BERLIN OFFICE MUSICAL COURIER,

BERLIN, October 19, 1904.

Musical Courier, New York:

VECSEY played at the Philharmonie to a sold out house. Had tremendous ovation. Has made enormous progress since last year, as recognized generally here. ABELL.

Edmund Severn's Violin Pupils.

SOME of Edmund Severn's violin pupils who are working successfully are Miss Laura Wheeler, soloist and member of Cecilia String Quartet; Miss Laura Jones, Northampton, Mass., soloist and teacher; Miss Maude van Dyke, Newark, N. J., soloist and ensemble player, and many others. Many orchestral players owe their musical education in whole or in part to Mr. Severn, notably O. N. Field, Northampton, Mass.; Charles Bickford, Athol, Mass.; Clinton Dugan, Brattleboro, Vt.; Henry Allen, Chester, Vt.; John Truda, Worcester, Mass.; R. E. Hildreth and T. Davis, Boston; G. Becker, New Brunswick, N. J.; Henry Frey, Jersey City, and a large percentage of the players and teachers in Springfield and Holyoke, Mass., making a list too long to mention. Mr. Severn has made a specialty of violin teaching, doing nothing else except concert playing for the last fourteen years. He studied in Berlin under Wirth, but his methods are eclectic, combining the best of the German, French and Belgian schools.

Frederic Wheeler to Sing in New Haven.

MR. WHEELER, who was one of the most successful baritones in New York last season, has been engaged to sing in "The Messiah" in New Haven in December under the direction of Horatio Parker.

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Sept. 19, 23—Cardiff (Wales) Festival.	Oct. 20—Taunton.
" 24—Llandudno.	" 22—London.
" 25—Blackpool.	" 24—Kendal.
" 27—Tunbridge Wells.	" 25—Stafford.
" 28—Ipswich.	" 26—Bolton.
" 29—Bury St. Edmunds.	" 27—Barrow.
" 30—Hastings.	" 29—York.
Oct. 1—Richmond.	" 30—Bernley.
" 3—Weston-Super-Mare.	" 31—Preston.
" 4—Bridgewater.	
" 5—Plymouth.	Nov. 2—Newcastle.
" 6—Torquay.	" 3—Darlington.
" 7—Exeter.	" 4—Durham.
" 8—Bournemouth.	" 5—Scarboro.
" 10—Hanley.	" 7—Sheffield.
" 11—Chester.	" 9—Exeter.
" 12—Derby.	" 11—London.
" 13—Leicester.	" 12—London.
" 14—Coventry.	" 13—London.
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WASHINGTON.

WASHINGTON, D. C., October 15, 1904.



IRKO BELINSKY, the cellist, has arrived in Washington to make this his headquarters for the season. Besides being professor of cello at the University of Music here, he is engaged as one of the Unschuld Quartet, consisting of Marie von Unschuld, pianist; Johannes Miersch, violin; Joseph Finckel, viola, and Mr. Bilinsky. Ensemble music of a varied character is to be given by the quartet. In case of a string composition Miss Von Unschuld will play second violin. Rehearsals began today. Mr. Belinsky is engaged with the Philadelphia Orchestra, and is consequently immersed in Richard Strauss.

Reginald de Koven and the Washington Symphony Orchestra play their second concert in Baltimore on December 10, not 17, as at first intended. Among the novelties to be given this season will be Widor's overture, "Espagnole," and a suite from the music drama, "Conte d'Avrile," also by Widor, with whom Mr. De Koven had delightful interviews in Paris this summer. Massenet will also be represented by new writing, and several other foreign writers. Arthur Norton Wight, of Dulwich College, England, has written and dedicated to his friend, Sydney Lloyd Wrightson, of the College of Music, symphonic pieces which will be presented by the orchestra. Rehearsal is called for November 14. D'Albert, Bispham, Kirkby Lunn, Shotwell-Piper and a new singer who has achieved distinction in Europe, Madame De Montjau, are among the soloists.

Thomas Evans Greene, the opera tenor, is engaged for concerts in Worcester, Detroit, Atlanta, Greensboro and other cities. The engagements are made through the management of Miss Katie V. Wilson.

Genevra Johnstone-Bishop commences her vocal work with the College of Music on October 15.

B. H. Warner will introduce Mr. Wrightson on the occasion of his opening recital here in the New Willard. Miss Mabel Constance Foster, for years Mr. Wrightson's accompanist, is to be brought from Morgantown for the event. Mr. Wrightson addressed the Normal School music class here for half an hour today.

The Coleridge-Taylor Society is arranging a huge sounding board in the Convention Hall where the reception concert to that composer is to be held on November 16 and 17. The composer will conduct. The chorus of 200 voices will be accompanied by the Marine Band Orchestra.

Lieutenant Santelmann will leave Washington with his band this week for a three weeks' engagement at the St. Louis Fair.

Mrs. Kitty Berry-Thompson is in Norfolk, Va., where she sings in the choir of Christ Episcopal Church, and is engaged in social and professional work. She is to give a recital there next month.

Avis Prink Crosby has secured a valuable book of press notices for her last book, "A Trip With Mother Goose," in rhyme. With one or two exceptions they are all favorable, and the few exceptions only serve to prove the rule. It is to be hoped that the present negotiations leading to its dramatization into a pretty children's play may be realized.

De Pachmann's coming to Washington is looked for with great interest. Ernest Philpitt has the matter in charge,

also the coming of Hofmann later on. Ella Russell will be welcomed eagerly by the vocalists.

Edward Heimendahl, the vocal teacher and choral director, has opened his studio as visiting professor in Washington. This is greatly to the advantage of musical life in general and vocal work in particular in Washington. Mr. Heimendahl is no passing teacher. He is a man from the very hotbed of the best European instruction and association, is an able orchestra and chorus director, also composer of a long and worthy list of works. He has ever held to vocal work and vocal culture as a necessity of his choral work, and from a deep and abiding conviction as to the efficacy of his methods for producing results. A proud list of singers, public and private, and teachers testifies to the value of this conviction. Mr. Heimendahl is professor in the Peabody Conservatory in Baltimore, and is there engaged in church and other musical work of real value. No. 1401 H street is the address of his Washington studio, where he is on Tuesdays and Fridays.

The Music Lovers' Knot voted the change in the closing hour of the Washington departments (half-past 4 instead of 4 p. m.) a decided menace to the budding musical prosperity of Washington, in that it hinders these people, a large body of the Washington audience, from attending afternoon performances. Music, by lack of a concert hall of any kind, being debarred from evening performances, is sorely hit by this change. A movement was started uniting the protest of merchants, theatres and others, who all suffer from the same cause, and urged the submission of the same to President Roosevelt for his interference. "How to get a concert hall in Washington" is the subject for attention by the Knot tonight.

Percy Foster, identified in Washington with boys' choral work, conducted the stirring music of the Boys' Brigade here this week. There was never finer of its kind.

Adrian Hickmann is one of the most promising pupils of Oscar Gareissen in Washington. Though not yet twenty, he possesses a splendid tenor voice, warm temperament, sympathetic nature, good looks and many qualities of the student. He is delighted with the advance made in his work during his studies with Mr. Gareissen.

Miss Mary A. Cryder, the manager, who has spent her summer in Italy, France, Germany and England, is daily expected at her Washington home. No musician of the city will have a more warm welcome from a large circle.

Mrs. McDuffie has organized a class for the cure of "stuttering" in piano work. The work will be done in her own town studio.

Francis Rogers and Oscar Gareissen are to be among the vocalists at the White House musicales this year.

Miss Marguerite O'Toole, whose playing of the harp was rewarded with applause at the University of Music, where she is the teacher of that instrument, has been a student of the Academy of the Holy Cross in Washington since her fifth year. She is greatly endeared to that institution, the members of which are now watching her first steps

outward with interest. She is engaged to play in Philadelphia.

Miss Edith Pickering, soloist of the Metropolitan Presbyterian Church, is pupil of the MacFall school.

William J. Palmer has commenced rehearsals of the Chorus Club.

Miss Marguerite Veitch has been engaged as teacher of vocal music in a prominent private school here. Among the features of the attractive course will be the training in attention to music, in discrimination of tone, in sense of rhythm and in general music literature, aiding the young people to be discriminating and appreciative listeners. Miss Veitch, who is a pupil of Mrs. Susanne Oldberg, is a popular singer here. She has been invited to give a recital at the Washington Club in November. Mrs. Oldberg is branching out, having had to take a second studio in the residence quarters of the city. Halsted Hoover, another of her pupils, has been engaged in the music department of the public schools.

Arthur T. Robinson, the English organist, has become organist and choirmaster of St. Margaret's Episcopal Church.

Mlle. Eugene Liebschutz, a brilliant Parisian linguist and for some time professor of French in the public schools of Washington, represents that language in the College of Music. Prof. Henri Lazard, from the Paris Sorbonne and a teacher of advanced reputation in the capital, is professor of French in the University of Music.

Miss Georgia Miller, head of the Clavier Piano School in Washington, reports the most prosperous commencement of a season she has ever known. Several public concerts are to be given this year, based upon the success of those of last season.

Katherine Fisk, Kirkby Lunn and Muriel Foster are soloists being considered for the singing of the work "Dream of Gerontius," to be given by the Choral Society under the direction of Josef Kasper this season. The rehearsals have opened auspiciously. Wm. Bruce King addressed the society on Tuesday evening, stirring the members to the importance and beauty of the work and the necessity for faithful rehearsal. There are about 200 members.

The Misses Brown have returned to Washington after a visit, study included, in Cambridge, Mass. Miss Daisy Brown, the soprano, who has a large repertory of arias, ballades, &c., sang at Atlantic City this summer and has much to say in praise of her accompanist there, one of the best she has ever known. Her sister is a contralto of charm and temperament, and sang in Cambridge parlors. The sisters are urged to undertake professional work.

No. 1423 F street, 1427 Pennsylvania avenue, the Raleigh Hotel, Brentano's, Eleventh street and Pennsylvania avenue; Droop's Music House, 925 Pennsylvania avenue; Woodward & Lothrop's, the Palais Royal and Kann's department stores; D. G. Pfeiffer's Music House, 1328 F street; Johnson's, 908 F street; the Riggs Hotel,



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1430 New York avenue (Cooper's) and 1213 New York avenue are some of the places where THE MUSICAL COURIER may always be had, either current or back numbers.

Miss Stella Lipman has returned to Washington and opened her studio at 1714 U street. She is preparing a program of literature, recitals to begin with the classes, working down to the present day. This will be a most welcome addition to the musical work of Washington this season.

FANNIE EDGAR THOMAS.

BROOKLYN.

THE following appeal in the form of a circular has been sent out by the board of directors of the Philharmonic Society of Brooklyn:

The board of directors of the Philharmonic Society of Brooklyn desire to call your attention to the urgent necessity of subscribing for seats for the coming season of concerts of 1904-5 by the Boston Symphony Orchestra, to be held at the Baptist Temple, Schermerhorn street and Third avenue. We must emphasize the fact that the continuance of the concerts in Brooklyn depends upon the support given to them during the coming season, and we earnestly appeal to the music loving people of Brooklyn to aid us in our efforts to make the season a success, thereby securing the services of the Boston Symphony Orchestra in the future. The destruction of the Academy was a calamity for the whole city, and especially for the Philharmonic Society; but we cherish the hope that a new Academy will, in the near future, provide the opportunity for continued seasons of Philharmonic concerts. The circular just issued to all Philharmonic subscribers by the Brooklyn Institute of Arts and Sciences contains all information regarding the securing of seats in advance of the opening sale of season tickets, which takes place at the Art Building, 174 Montague street, Tuesday, October 18, at 8 p. m. Season ticket holders of the past season can now obtain the same seats for the approaching season at the box office of the Brooklyn Institute, 502 Fulton street. Prices for course tickets of five concerts are the same as last year, viz.: \$7, \$5 and \$4, according to location.

Optimists believe the proposed Academy of Music will be built within the next three years. After election an effort will be made to raise the balance of the money to complete the million dollar fund. It is stipulated in the agreement that the site will be chosen when the building committee has pledged amounting to \$600,000. Things "do move" slowly in Brooklyn.

Prof. Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, was in Manhattan last week to arrange with the manager of D'Albert and Ysaye for a joint recital.

Alexander Guilment, the great French organist, is to give a recital, under the auspices of the Brooklyn Institute, at the New York Avenue Methodist Episcopal Church, Thursday evening, November 10.

Tomorrow night, October 20, the Brooklyn Institute is to open its musical season at Association Hall with a vocal concert. The singers are Anita Rio, Janet Spencer, Theodore van Yox and Dr. Carl E. Dufft.

Wednesday of last week THE MUSICAL COURIER published a criticism of "Othello," the first performance this season of the Savage English Opera Company at the Montauk Theatre. A review of the operas for the remainder of the week will be found in another column. Brooklyn musicians and the local papers were especially lavish in praising the performances by this truly admirable company.

OPERA IN BROOKLYN.

EIGHT operas in six days was the record of the Savage English Grand Opera Company at the Montauk Theatre, Brooklyn, last week. In the previous issue THE MUSICAL COURIER reviewed the first performance, Verdi's "Othello." Casts for the remaining five nights and the two matinees follow:

TUESDAY EVENING, CARMEN.

Don José, a brigadier.....	Mr. Wegener
Escamillo, a torreador.....	Mr. Deane
Il Dancaïro.....	Mr. Busby
Il Remendado.....	Mr. Jungman
Zuniga, a captain.....	Mr. Boyle
Morales, a brigadier.....	Mr. Barron
Michaela, a peasant girl.....	Miss Brooks
Frasquita.....	Gypsy friends
Mercedes.....	Miss Sherwood
Carmen, a cigarette girl, afterward a gypsy.....	Miss Harrington
Conductor, Mr. Schenck. Stage Director, Mr. Evans.	Miss Ivell

WEDNESDAY MATINEE, IL TROVATORE.

Leonora, a countess.....	Miss Brooks
Inez, her attendant.....	Miss Sherwood
Azucena, a gypsy and pretended mother of Manrico.....	Miss Ivell
Manrico, the troubador.....	Mr. Sheehan
Count di Luna, rival of Manrico.....	Mr. Goff
Ferrando, follower of Count di Luna.....	Mr. Bennett
Ruiz, follower of Manrico.....	Mr. Barron
Conductor, Mr. Emanuel.	

WEDNESDAY EVENING AND SATURDAY MATINEE, LOHENGRIN.

Lohengrin, Knight of the Holy Grail.....	Mr. Wegener
Henry L., King of Germany.....	Mr. Boyle
Frederick Telramund, a noble of Brabant.....	Mr. Deane
Herald.....	Mr. Richards
Elsa of Brabant.....	Miss Rennyson
Ortrud, wife of Telramund.....	Miss Newman
Gottfried, Elsa's brother.....	Miss Ivell
Conductor, Mr. Emanuel.	Miss Power

THURSDAY EVENING, LA BOHEME.

Rudolph, a poet in love with Mimi.....	Mr. Sheehan
Schaunard, a musician, friend of Rudolph and Marcel.....	Mr. Bennett
Benoit, landlord of the Poet's Attic.....	Mr. Jones
Marcel, a painter, in love with Musetta.....	Mr. Goff
Colline, a philosopher, friend of Rudolph and Marcel.....	Mr. Boyle
Alcindoro, a marquis, in love with Musetta.....	Mr. Jungman
Parpignol, a street vender.....	Mr. Robert
Mimi, a wail of the Latin Quarter, in love with Rudolph.....	Miss Rennyson
Musetta, an artists' model, in love with Marcel.....	Miss Ivell
Conductor, Mr. Emanuel.	

FRIDAY EVENING, TANNHAUSER.

Herman, Landgrave of Thuringia.....	Mr. Boyle
Tannhäuser, Knight and Minnesinger.....	Mr. Wegener
Reinmar von Sweter.....	Mr. Henderson
Wolfram von Eisenbach.....	Mr. Goff
Walter von der Vogelweide.....	Mr. Barron
Biterhoff.....	Mr. Busby
Heinrich der Schreiber.....	Mr. Robert
Elizabeth, niece of the Landgrave.....	Miss Brooks
Venus.....	Miss Newman
A Young Shepherd Boy.....	Miss Sherwood
Conductor, Mr. Schenck. Stage Director, Mr. Evans.	

SATURDAY EVENING, DOUBLE BILL, I PAGLIACC.

Nedda (in the play, Columbine), a strolling player, wife of Canio.....	Miss Newman
Canio (in the play, Punchinello), master of the troop.....	Mr. Sheehan
Tonio, the clown (in the play, Taddeo).....	Mr. Goff
Beppe (in the play, Harlequin).....	Mr. Barron
Silvio, a villager.....	Mr. Busby
First Peasant.....	Mr. Jungman
Second Peasant.....	Mr. Jones
Conductor, Mr. Emanuel.	

FOLLOWED BY CAVALLERIA RUSTICANA.

Santuzza, a village girl.....	Miss Brooks
Lola, Alfio's wife.....	Miss Ivell

Turiddu, a returned soldier.....	Mr. Sheehan
Alfio, the village teamster.....	Mr. Deane
Lucia, Turiddu's mother.....	Miss Harrington
Conductor, Mr. Schenck.	

These operas would test the resources of any of the great European opera houses. If the Savage Company has succeeded in accomplishing what has been done in Europe some will seek to know the cause of such splendid results in free and easy America. High ideals and discipline combined have given us this genuine grand English opera company. Even those silly, insincere Americans who cannot admire (openly) the artistic work of Americans are forced to declare that Brooklyn has never had better ensemble opera than this series at the Montauk Theatre.

"Carmen" on Tuesday night drew one of the largest audiences of the week. In her portrayal Miss Ivell gives a faithful portrait of the character of the original story. Her Carmen is a coquette, selfish and thoughtless rather than profoundly wicked. Her rich contralto stirs her listeners quite as often as the clever acting. Mr. Wegener as Don José disclosed a good tenor voice and the presence that always wins in grand opera. It seemed inconsistent that Carmen should so soon forget a lover so fascinating to the eye and ear. Miss Brooks sang beautifully, and again proved that a tender part like Michaela suits her admirably. Mr. Deane, the Escamillo, had to repeat the torreador song. The other parts were acceptable. Mr. Schenck conducted with spirit.

A large audience heard "Il Trovatore" on Wednesday afternoon. Mr. Sheehan's high C in "Di Quella Pira" aroused a storm of applause that recalled the gala days of the old Italian opera, when people were not afraid to be demonstrative. This tenor's marvelous voice is in the best condition. Miss Brooks again revealed her lovely voice and a fine vocal method in the role of Leonora. Miss Ivell and Mr. Goff as Azucena and the Count added power to the performance, as these highly capable artists invariably do.

Miss Rennyson and Mr. Wegener divided honors with Miss Newman and Mr. Deane in the presentation of "Lohengrin" on Wednesday night. As the Swan Knight Mr. Wegener seemed to be in his element. Miss Rennyson's Elsa is a rarely beautiful impersonation. As Ortrud and Telramund, Miss Newman and Mr. Deane rose to heights that approached greatness.

The company surpassed all its previous efforts in the splendid performance of Puccini's "La Bohème" on Thursday night. It is doubtful if the first act was ever better done. The performance revealed, too, the surprising versatility of the principal members of the company. "La Bohème" is a combination of graceful comedy, real pathos and the humanity that appeals most to those who do not take life too seriously. It might have all been different with the characters in Murger's old novel of life in the Latin Quarter of Paris, but then there would have been no material for another opera like "La Bohème." Whatever the verdict of such tales on the stage there could be only one opinion about the performance. Mr. Sheehan as the poet, Mr. Bennett as the musician, Mr. Goff as the painter, Mr. Boyle as Colline, Miss Rennyson as Mimi, Miss Ivell as Musetta and Mr. Emanuel as the musical director combined to provide a memorable occasion.

Short reviews of Friday and Saturday nights' operas and the matinee Saturday will be published next week, with special comment about the new singers in the company.

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CHICAGO, October 17, 1904.

THE second recital of the series of Saturday afternoon programs by members of the faculty and pupils of the American Conservatory attracted an audience so large that Kimball Hall was entirely filled, the audience overflowing into the small rehearsal hall adjoining. The program furnished by Allan Spencer, pianist, and Herbert Butler, violinist, was one calculated to comprising the Rameau courante, "The Three Hands"; Rondo and the Mendelssohn Scherzo in E minor, in Scarlatti's Pastorale and Capriccio, Mozart's A minor comprising the Rameau Courante, "The Three Hands"; Scarlatti's "Pastorale" and "Capriccio," Mozart's A minor "Rondo" and the Mendelssohn "Scherzo" in E minor, in which the Rameau and Scarlatti numbers were especially enjoyable. His second group contained Poldini's waltz in G minor, a very pleasing number; Lutkin's Etude Chromatique, dedicated to Mr. Spencer; Schuett's nocturnette, from the "Carnival Mignonne," and his latest transcription of a Strauss waltz, the "Ritter Pazman," which, in recognition of Mr. Spencer's widespread propaganda for this composer, is also dedicated to him. If Mr. Spencer has done much to make the compositions of Eduard Schuett known in America it has been for him a grateful task, for it is music that is wonderfully suited to Mr. Spencer's attainments, both as pianist and musician. As one would naturally expect, he was at his best in this group and displayed a clean cut technic in the Poldini waltz, a wealth of sentiment and tonal shading in the nocturnette which pleased his audience beyond measure. The Strauss-Schuett transcription was perhaps less charming, through no fault of Mr. Spencer's, but because it is really an uninteresting work. And while Mr. Spencer resorted to every trick of phrasing and dynamic contrast at his command he could not make the work seem more than a very pianistic composition. He closed with the Liszt "Walde-rauschen" and the Polonaise in E major, two numbers from his repertory which always call forth the heartiest applause. Mr. Butler in the Moszkowski, ballade and the Nachez "Czardas" showed a splendid technical command of his instrument, coupled with beautiful tone and fine musical qualities, for which he has long been admired. In his second number, the Sevcik "Bohemian Dance," he gave a display of virtuosity which was exceptional.

American Conservatory Lectures.

The lecture course of the American Conservatory opened Saturday afternoon, October 1, with a lecture by the president, John J. Hattstaedt, and Mrs. Gertrude Murdough. Last Saturday, October 8, Emil Liebling gave his first conversational lecture of the season under the auspices of the

conservatory, before an audience of students that filled Kimball Hall to the last seat. Mr. Liebling is a musician of remarkable versatility, imparting most valuable advice to music students, drawn from a seemingly inexhaustible storehouse of information and experience. The lectures for the present season will treat of "The Practical Features of Piano Study," with illustrations.

A Program of Novelties.

Joseph Vilim, director of the American Violin School, is justly proud of the unusual programs which he is constantly giving at his school. The following one, to be given on the afternoon of Saturday, November 5, is composed entirely of new compositions by American and Bohemian writers of note:

Mazurka Chevaleresque.....	Harry Rowe Shelley
Concerto, first movement, allegro risoluto, op. 20.....	Joseph Hruby.
Scherzo Capriccioso.....	Edna Earl Crum.
Rondinetto.....	Fr. Ondricek
Polonaise de Concert, op. 25.....	Julius Brander.
Concerto, second and third movements.....	Karel Kadner
Adagio, Allegro Vivace.....	Richard Vilim.
Accompanist, Mark Vilim.	J. Karbulka
	Melvin Martinson.
	L. Sinigaglia

Vernon d'Arnalle.

Vernon d'Arnalle has returned from Europe and has already given a most successful recital in Lincoln, Neb. The demands for this brilliant artist are coming in from all parts of the country and his time is rapidly being booked. Mr. D'Arnalle expects to give a number of interesting programs this season, among which will be one devoted to Hugo Wolff and another to Brahms. The six historical evenings of classic song, which were much commented upon last season, will be given for a number of clubs, and most probably publicly also. It is to be hoped that the public will have a chance to hear these recitals, for they proved to be among the rarest musical treats of last year.

Sherwood School Faculty Concert.

The Sherwood School of Music will give its first faculty concert for the season on the evening of Tuesday, October 18, in Music Hall. The program will be opened by George W. Chadwick with the Bach D major prelude and fugue for organ. Arthur Beresford will be heard in an aria from Handel's "Alexander's Feast" and a group of English songs. Mr. Sherwood plays the Liszt E flat concerto to Miss Georgia Kober's accompaniment at the second piano, and Walter Spry will be heard in the Weber Concertstück, op. 79. Mrs. Eleanor Kirkham adds two groups of songs by Brahms, Franz, Wolf, Bartlett, Smith

and Hatton, and Mr. Sherwood and Miss Kober close the program with Liszt's "Mazeppa" for two pianos.

Mr. Sherwood will give a piano recital on the evening of Tuesday, November 29, in Music Hall. Mrs. Genevieve Clark-Wilson will give a song recital in Music Hall on the evening of Thursday, November 10.

A Gifted Pupil.

Miss Daisy Waller, who has been studying for several years with Mrs. Jeannette Durno-Collins, will play at the Klio Club on Thursday, October 20. She will also give a recital at the residence studio of Mrs. Durno-Collins on the evening of November 8. Miss Waller has taken a studio at 904 Steinway Hall, and is one of Mrs. Durno-Collins' assistant teachers.

Among Chicago Composers.

Among recent compositions for piano none of more real worth, both musical and technical, have come under the writer's notice than the twenty-four preludes by Theodore Otterstroem, lately published by Peder Friis, Copenhagen. Mr. Otterstroem is himself a pianist of attainments, a pupil of Rubinstein, and for many years a resident of Chicago, though he has seldom been heard in public. His preludes present a most attractive treatment of thematic and harmonic material, which is often beautiful and sometimes strikingly original, though it occasionally suggests Grieg and other Scandinavian composers, though never by reminiscence, but rather by general northern coloring. Since Mr. Otterstroem is himself a Dane this is quite to be expected, and certainly requires no excuse. His treatment of the piano is obviously merely an attempt (but a successful one) to follow the technic of the Chopin school.

It is in the unusual rhythms which Mr. Otterstroem frequently employs that interest most naturally enters. Not only does he delight in the old and often used combina-

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tions of two against three, four against three, triplets of different values and all the other awkward and puzzling rhythms that are the despair of the student, but he seems to be able to think naturally in such outlandish time signatures as 7-4, 5-4 and 11-4. Nor does he ever convey the impression of striving after effect. Rather the melodic idea seems to divide itself naturally into these unusual rhythmical divisions. Certainly sevenfold and fivefold rhythms are nothing new. But none of them have been used often enough to have become in anyway commonplace. Technically and musically the preludes offer such difficulties that only the experienced pianist and musician should attempt them. At the same time they offer some very grateful concert numbers, and it is to be hoped that we may soon see them on the programs of some of those artists who depart from the beaten track and dare to play in public compositions which have not the sanction of time honored precedent.

Allan Spencer.

Allan Spencer's recitals in Marion, Ind., and Perry, Ia. last spring were reviewed as follows in the local papers:

The recital was under the auspices of the Morning Musical Club and was greatly enjoyed by all who were present. Mr. Spencer possesses a fine musical temperament and executes with a fire and spirit which mark the true artist.—Marion, Ind., Chronicle.

The selections were very difficult and of a wide range, several special favorites being among the numbers. Mr. Spencer is an intellectual performer, of remarkable strength and splendid technique.—Marion, Ind., Leader.

Mr. Spencer has those qualities of temperament, technique and interpretation which only the true artist possesses. The Chopin berceuse, Lutin etude chromatique (dedicated to Mr. Spencer) and the Paganini-Liszt "La Campanella" were especially splendidly given, and the audience felt that they could desire no finer nor more excellent piano music.—Perry, Ia., Advertiser.

Mr. Spencer is an artist of rare ability and the audience could have been no better satisfied than by his work Monday evening.—Perry, Ia., Daily Chief.

GLENN DILLARD GUNN.

Justin Thatcher.

JUSTIN THATCHER, who was for six years at the Third Presbyterian Church, Chicago, has accepted a position in New York at the West End Presbyterian, where Albert J. Holden is organist. Mr. Thatcher recently sang at the music festivals in Decatur, Ill., and in Nashville, Tenn., in "The Messiah," "Stabat Mater," "Elijah" and "Redemption." The papers spoke of his singing as follows:

It is the opinion of many persons that these are the best soloists ever brought to Decatur to take part in such a music event. Justin Thatcher's rendering of that celebrated gem "Cujus Animam" fully demonstrated him to be the great tenor he had been heralded. The ease, grace and coloring of tone was a marvel, and those who heard him will want to enjoy that privilege again.—Decatur Herald, May 27, 1904.

The tenor soloist in the "Elijah" performance was Justin Thatcher, and his clear, sweet tenor has always won admiration here, and his work was up to its usual standard of excellence. For purity and sweetness of tone his voice is unexcelled, and its piancy and sympathetic qualities are always delightful. His solo, "Then Shall the Righteous Shine," was one of the best numbers of the evening.—Nashville News, May 11, 1904.

ROSEMARY GLOSZ.

HAMLIN, MITCHELL & FIELDS have engaged Miss Glosz, the youngest prima donna on the stage, for the opening of the new Colonial Theatre, said to be the handsomest in New York, on November 17. Of Hungarian descent, born in Boston, Miss Glosz has lived here, and has already a record of prominence achieved in "The Sleepy King," "Foxy Quiller" and "The Prince of Pilsen." She learned the part in "Foxy Quiller" in thirty-six hours. She has sung with the United States Marine Band as soloist in Baltimore and Washington, and the Philadelphia Symphony Society seeks her for this season. Last summer she



ROSEMARY GLOSZ.

sang with success with Duss at the Madison Square Garden.

She has made a three years' engagement with Hamlin, Mitchell & Fields. According to Miss Glosz's own statement she came to her teacher, Maestro Decsi, in a most deplorable condition of voice, and her improvement surprises even her most intimate friends. The writer heard her sing at the Decsi studio among other numbers the extremely difficult and famous "Hungarian" aria, by Laszlo, and the "Spring" waltz by Stern, the latter in the high key. The fair young singer has fire and temperament, a dramatic impulse doubtless inherited from Hungarian ancestry, and, at the same time, a fluent coloratura altogether surprising. She sings a sustained high D with ease, and is sure to please at this important open-

ing. Showing in some measure what papers in various parts of the country have said of her, we subjoin the following:

A new prima donna was introduced to Denver in the person of Rosemary Glosz, who looks, sings and acts the revengeful Corsican girl to the proverbial "T." Rarely has a voice of such sweetness, expression and development been heard here in opera.—Denver, January, 1903.

Miss Glosz, who played and sang Colomba, originally performed by Helen Bertram, was a distinct hit of the night. She has youth, grace and beauty in her favor, and as the Corsican girl sang her way into the hearts of the audience.—Denver, January, 1903.

A notable feature was the admirable performance of the part of the Corsican girl by Rosemary Glosz, the new prima donna. As Mr. Golden kindly noted in his curtain speech, Miss Glosz had accepted the role at thirty-six hours' notice and last night was her first appearance. It is doubtful if the majority of the audience would have noted anything unusual had not their attention been called to it. Miss Glosz is graceful and pretty and sings with effect.—Denver, 1903.

Most popular in the encores was Rosemary Glosz in La Colomba. Gifted with a splendidly sweet and rangeful soprano voice she sang earnestly and impressively the revengeful ballad of her native isle.—Kalamazoo Gazette-News.

The singing of Miss Glosz was a feature of the performance. Her admirable voice was heard to splendid advantage. This young woman is a new prima donna. She has a fine face and figure, with which to accompany a good voice.—Montgomery Advertiser.

Probably the strongest member of the company was Rosemary Glosz, who played the part of La Colomba. She looked and acted the part to the entire satisfaction of the audience. She is a handsome, well proportioned figure and has a magnificent voice.—Nashville Daily News.

Miss Glosz has one of the most beautiful soprano voices heard here in some time. Her singing at the opening of the second act was rewarded by enthusiastic and continued applause, and she was compelled to respond to encore after encore.—Nashville Banner.

She is a charming young woman with a fine voice and her interpretation of La Colomba, the fierce and pretty Corsican maid, procured for her applause and some unstinted encores.—Exchange.

In Miss Glosz we found a very charming young woman, who unquestionably has a very bright and perhaps brilliant future. She has a superb voice of wide range and it is very true. Unlike most young women she handles it with almost remarkable skill and won round after round of applause by her artistic singing.—The State, Columbia, S. C.

Miss Glosz sang the part delightfully. She is young, pretty and talented. Her voice is flexible and of wide range, true in its time, timbre, melodious and splendidly handled. Not only does Miss Glosz sing well, but contrary to the general rule, she acts with easy grace, a clearly defined idea of both the serious and comic requirements of the character. In more than one instance she was honored by well merited praise, and that of such positive warmth as to compel the recognition of encores.—The Commercial and Tribune, Cincinnati.

Miss Glosz brings to the work a charming face and figure and a voice of more than ordinary quality; that she scored a hit was not in the least surprising.—The Enquirer, Cincinnati, Ohio.

Miss Glosz, a dashing young woman of stunning figure and comely features, sang the soprano role finely, and has showy animation and distinction which ought to stand her well in an ambitious career. She is a niece of the strenuous Mr. Smott, and has vim to prove it, should anybody deny her that honor. She made an immediate hit with the Great Northern audience and received encores enough to satisfy a more celebrated prima donna.—The Daily News, Chicago.

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Musical Clubs.

Lyons, N. Y.—At the Civic Club's musicale at Mrs. Daniel Moran's recently Miss Ross Cramer was recalled four times.

Gilbertsville, N. Y.—An effort is being made to form a choral society. A meeting was held recently for the purpose, and an organization was formed with the Rev. F. H. Watkins president. A committee consisting of Frank Donaldson, Miss Ella Soden, the Rev. E. E. Pierce, Mrs. Holden and Professor Rockwell were appointed to receive applications for membership.

Geneseo, N. Y.—At a special meeting of the Geneseo Musicale W. G. Wheeler, of Rochester, was engaged for three months as chorusmaster.

McKeesport, Pa.—A choral society is being organized, of which Prof. Bernard Cadwallader will be the musical director. Mr. Cadwallader is a recent addition to the city's vocalists. The object is to render oratorios, men's choruses, women's choruses, part songs and English glees. A similar society at Charleroi has been organized, of which Professor Cadwallader is the director.

Muncie, Ind.—The Matinee Musicale is arranging for the opening of the work for the season. On Tuesday evening, October 11, the first concert was given by Edmund Munger.

Louisville, Ky.—The Musical Club has begun rehearsals on Bach's "Christmas" oratorio, which will be given Christmas week under the direction of Karl Schmidt.

The Musical Art Society will shortly begin its season's work. Plans will be announced for the series of concerts and musicales.

Calro, Ill.—The members of the St. Cecilia Club gave their first recital of the season in September at the home of Miss Emma Woodward, on Eighth and Walnut streets.

Zanesville, Ohio.—The first of the series of concerts to be given this season by the Fortnightly Musical Club took place on October 4. Miss Dorsey, Mrs. Charles Geis, Mrs. B. V. Schultz and William Zimmer were the soloists, Mrs. Graham Bailey and Willis A. Bailey accompanists.

Olean, N. Y.—A meeting of the executive committee of the Choral Society was held in September at Miss Griffith's studio, North Barry street.

Schenectady, N. Y.—As in past years the Schubert Club will give concerts not only in Schenectady but in neighboring cities as well. Early next month a club similar to the Schuberts will be organized with all the members women. Mr. Merrihew will direct both clubs, and will also have charge of the music in the First Reformed Church.

Madame de Montjau's Interesting Program.

MADAME DE MONTJAU, the new dramatic soprano, who makes her debut here with the New York Symphony Orchestra in Carnegie Hall on November 6, will sail from Europe next week. For her introduction she will be heard in an aria by Gluck, a group of songs and the soprano music in Mahler's "Fourth" symphony, which will have its initial performance in this country at that time.

Madame von Doenhoff for Philadelphia.

THIS prominent vocal teacher has arranged to spend a part of each week at the Constantin von Sternberg studios, Fuller Building, in Philadelphia, where applications may be sent. Madame von Doenhoff sang in some of the prominent opera companies there, and is well remembered. Her success is based on thorough understanding of the voice and the singer's needs, because she is herself a singer, with practical experience and successful results. One of her rising artist pupils is Harriet Barkley, who was much admired when she sang at the Chapman musicale.

The Manuscript Society.

AT a meeting of the board of directors, held at Mr. Huhn's studio, plans were completed for a series of six private entertainments at the beautiful rooms of the National Arts Club on West Thirty-fourth street, to begin Wednesday evening, October 26, and to continue for six months, the last Wednesday of each month. An authority on music will give an hour's lecture, followed by a short program of manuscript compositions. The \$25 cash prize for the best anthem was awarded Dr. S. N. Penfield. The directors agreed not to award the prize for a sonata.

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Obituary.

Norman Aronson.

THE death is announced, at the age of ninety-two, of Norman Aronson, at his home, 227 Riverside Drive. He was the father of Rudolph Aronson, and resided in this city over sixty years. He was very early in life interested in musical matters, and gave his children a musical education, but they drifted into management. He was on speaking terms with Paganini.

From Madame Pappenheim's Studio.

DR. GEORGE CONQUEST-ANTHONY and Mrs. Corinne Wiest-Anthony have been kept busy professionally all the summer. They sang "The Holy City" August 30 at Freiberg, drew a very large audience, and will repeat the same work in Philadelphia October 24. On October 5 they sang at an organ recital in Philadelphia for the dedication of a new organ at Twentieth street M. E. Church. Dr. Anthony will sing on October 23 "The Creation." Frieda Windolph, the young coloratura soprano, who is starting her professional career this season, gives great hopes of an excellent success. She has a charming, vivacious presence and a good deal of talent. On October 13 she sang at a concert of the German Social Scientific Society, and the press said: "Frieda Windolph delighted the audience with her songs, 'Will Niemand Singen' and 'Unterm Machandelbaum.' Frieda Windolph earned a storm of applause for rendering her songs with beautiful voice and delivery."

The Van Yorks in the South.

TWO criticisms from the South on the singing of Theodore van York, tenor, and Mrs. van York, soprano, are appended:

The audience was most greatly surprised in the perfect mastery of vocalism, absolute perfection of tone and tune, with no flaws of tremolo, with perfect musical sympathy and exquisite interpretation—all marking these artists as the most satisfying ever heard in the whole of the South. The clear, beautiful and brilliant tones of a perfect Bohme flute seems to be reproduced in the voice of Mrs. Van York: clear as crystal, perfect in pitch and a range that made the people open their eyes in astonishment. Mrs. Van York's voice is a clear and beautiful soprano, and a thing of wonderful range and beauty. When we think of Mr. Van York, the tenor, speech almost fails. His voice reminds one of the most soulful notes of a French horn. Round, full, without effort, of tremendous power, yet of most enticing and persuasive softness, never lost or forced, satisfying the soul of the musician in all particulars, while appealing with great power to the music lover of whatever grade. His voice has that sympathetic quality which so

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stirs the blood. The duets of Mr. and Mrs. Van York were most beautiful and marked one of the red letter numbers of the evening's program.

Mr. Van York's solo, "Ah, Moon of My Delight," was a gem of the first water.—Raleigh Morning Post, July 29, 1904.

It was the general opinion of competent music critics present last evening that the artists were the greatest who have ever visited the South. The audience was fairly electrified by the fine work of the soloists, and they were recalled again and again with almost thunderous applause. Mrs. Van York, with her beautiful stage presence and winning manner, made a most favorable impression before having sung a single note. Her voice is of the most beautiful quality; at times the most lyric soprano, at other times the great round dramatic soprano. She made a most favorable impression. Mr. Van York, the tenor, is so well known among musical people that his appearance was awaited with great interest. His first solo, "Songs of Araby," with his fine lyric voice and wonderful temperament, roused the people. A fine artist he, whose superior has never been heard in the South.—Daily News and Observer, Raleigh, N. C., July 29, 1904.

Quint's Ode.

THE ceremonies at Hanover, N. H., in connection with the laying of the cornerstone of new Dartmouth Hall, Dartmouth College, by the Earl of Dartmouth, who is in America for that purpose, will begin next Tuesday night. Wilder D. Quint, the music critic of the Boston Journal, has written an ode which is to be read during the Wednesday pageant. Addresses will be delivered at the banquet by James Bryce, M. P.; Governor Bell, of New Hampshire; President Eliot, of Harvard; President Tyler, of William and Mary; Professor Brown, of Dartmouth, and Elihu Root. Unlike New York daily paper music critics, who would at once grasp the opportunity, Mr. Quint contributes his ode free from any financial consideration.

Josef Hofmann Booked to February.

JOSEF HOFMANN'S tour is now completely booked up to February 1. A Southern tour is now being arranged by Manager Wolfsohn after that date, and it will include a visit to Mexico, where Hofmann has never been heard. Hofmann is interested in some silver mines near the City of Mexico, and as this will be his last season in this country for many years to come, he is anxious to investigate his property, so Mr. Wolfsohn is now negotiating for him to give five recitals in the Mexican capital. Hofmann's first Eastern appearance of the season will be in Boston on November 5. One week later he is to play with the Philharmonic Society in New York, and on November 19 gives his recital in Carnegie Hall.

Saar's New Piano Quartet.

LOUIS VICTOR SAAR will play his piano quartet, Op. 39 (published by P. F. W. Siegel's, Leipzig), with the Hofmann Quartet in Boston, January 4, 1905.

The opera school of the Munich Royal Opera will give three performances at Paris in March, 1905, of Mozart's "Marriage of Figaro." Mettl is to manage and direct the enterprise.

Hofmann in San Francisco.

JOSEF HOFMANN has completely captured the Pacific Coast metropolis, being the one musical man of the hour in the West. He has even achieved the enviable distinction of being interviewed by Ashton Stevens for the Examiner, and also of being caricatured in that paper. Some of Mr. Stevens' impressions and other San Francisco opinions of Hofmann are appended herewith:

Sanity and pianistry form a strangely close alliance in the personality of Josef Hofmann. You do not have to shut your eyes in order to enjoy the piano playing of young Hofmann. He makes you forget the acrobatics of music, the hair of the musician, the fatuous smile of the petted virtuoso. But when young Hofmann plays you hear a poet—a poet of pulse, virility, variety (above all things, variety), and of an almost incomparable imagination. When he plays Chopin you are quite willing to forget Paganini for the time being. Hofmann has a joyous way of swinging Chopin, of making sorrow glad. He is never a pessimistic Chopinist.

He loves the rhythms of this greatest of all the writers for the piano. His Chopin waltzes are waltzes. And I hope you were there to notice the splendidly cumulative beat with which he drove the mazurka, F sharp minor. If you were, I am sure you will agree that there are times when he brings out the rhyme as well as the rhythm.

But he never touches on the limitations of his instrument. And for that matter he would seem never to touch on the limitations of himself. He gives you warmth, strength, dazzle—even wit; but nowhere in the program of last night did he suggest a limitation. His technique you forget in three minutes, so completely was it servant to interpretation. He buried his fingers in the ivory and ebony, and somewhere something sang to you. And when silence followed by applause split the spell, you looked up and saw a sane faced man of the world standing on the stage and bowing to you, bowing ever so casually.—Examiner.

Twice last evening Josef Hofmann, at his first concert of the season given in the Alhambra Theatre, brought the audience to cheers and bravos—once when he finished the B minor scherzo of Chopin, which was, in truth, the artistic success of the evening, and again at the close of the program, for the masterly rendition of the great fantasia, "Don Juan," of Liszt. It is the tremendous virility of the young pianist that brings his auditors to a pitch of enthusiasm not often accorded an artist. In the Chopin scherzo one realized that Hofmann has broadened since his last appearance in this city. As he is leaving his extreme youth behind he is reading something into Chopin that may be called sentiment for lack of a less commonplace term. He has gotten past the technique of the poet of the piano, whose works are always the temperamental measuring sticks for musicians. Hofmann mastered practically all the bewildering technique of the piano long ago, and now is coming his mellowing time. In the "Don Juan" fantasia Hofmann increased some of the difficulties of composition by attaining a tempo practically incalculable. Particularly was this noticeable in the finale, a wonderful exhibition of speed and strength and crystal enunciation. With this and other taxes upon physical capabilities, one was forced to remember that a great pianist must be a great athlete. After the fantasy Hofmann returned and gave as a good night Hayman's "Dance of the Elves." In response to an insistent and complimentary demand from the audience Hofmann repeated a Leschetizky caprice in A flat, a winsome thing, which he gave with a sympathetic brilliancy that was fascinating.—Chronicle.

I have not before heard Mr. Hofmann play in this wise. I have never before heard the scherzo so played. It had the supreme temperamental beauty, the depth, exaltation, passion, that the pianist to me has always fallen just short of. Engaging as ever with his boyish smile and modest little bow, Hofmann walked on to a lovely and brilliant logical reading of the E minor prelude and fugue of Mendelssohn. Scarlatti, with his "Pastorale" (E minor) and caricature (E major), given with delicate, whimsical grace, followed, and then came the Waldstein sonata. Mr. Hofmann is in splendid technical form this year—as always. Nowhere, not even in that technical debauch that ended the program, the Liszt "Don Juan," was this more in evidence than in the Waldstein. Hypercriticism away, however, the demand for that absolutism of sympathy that

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marked his Chopin stuff, 'twas a regal rendering. The Chopin group included the nocturne in E flat major—the other one, its intertwining melodies most subtly limned; the E minor valse, the rarest of fantasy; the berceuse; a mazurka and the immortal scherzo. Encored lustily, the pianist gave splendidly the F sharp major impromptu. A modern group closed the program, with Sternberg, Rubinstein, Leschetizky, Liszt and Hofmann himself represented. Hofmann's contribution was his tone poem, "Through the Clouds," deftly fashioned, with a captivating melody, surrounded by a nimbus of arpeggi. He declined an encore to it, and plunged into a brilliant bravura rendering of the "Don Juan" fantasia. The audience applauded itself hoarse and lame and then went home.—Call.

M. J. Chapman's Musical Evening.

AT Graham Court last Wednesday evening Mr. Chapman gave an evening of music with the following artists: Ferdinand Himmelrich, pianist; Miss E. Cecelia Winter, alto; Michael Banner, violinist; Paul Dufault, tenor; Hans Kronold, cellist; Miss Harriet Barkley, soprano; A. E. Janpolski, baritone; Ewen Holne, pianist; Louis F. Haslanger, bass; F. W. Riesberg, Max M. Herzberg, L. B. Arams, accompanists; the Criterion Male Quartet, Robert R. Rainey, first tenor; W. A. Washburn, second tenor; Reinold Werrenroth, first baritone; Walter A. Downie, second baritone; the Banner-Kronold String Quartet, Michael Banner, first violin; Richard Poltmann, second violin; Philip Hereford, viola; Hans Kronold, cello. Among those present were Hans Kronold, R. Poltmann, Louis F. Haslanger, Robert R. Rainey, Michael

Banner, Paul Dufault, Harriet Barkley, John Dennis Mehan, J. H. White, Max M. Herzberg, Albert E. Janpolski, Walter A. Downie, Bessie Bonsall, W. A. Washburn, Reinold Werrenroth, Philip Hereford, Ewen Holne, Beatrice Fine, Mr. and Mrs. Chas. Kohler, Dr. and Mrs. C. R. Rogers, Dr. H. G. Hanchett, William Sidebottom, E. Cecelia Winter, R. Guinan, J. P. Warren, G. W. Morgan, Walter Crippen, L. B. Adams and Ferdinand Himmelrich.

Homer-Harper-Nelson Concert.

THURSDAY evening, October 27, in Orange, Mme. Louise Homer, soprano; William Harper, bass, with Mrs. William S. Nelson at the piano, will unite in a concert for the benefit of the Orange Free Library. It promises to be a great success. Mr. Harper's numbers are:

Creation's Hymn	.....Beethoven
Lungi dal caro bene	.....Secchi
Quand'ero paggio	.....Verdi
Verrath	.....Brahms
Ich trage meine Minne	.....Richard Strauss
Cælie	.....Richard Strauss
Time Enough	.....Nevin
The Sentinel	.....Hollaender
Birds in the High Hall Garden	.....Somervell
The Sea	.....MacDowell
Love's Mandate	.....Alltisen
Onaway, Awake, Beloved	.....Cowen

Effie Stewart's Musicale.

THE accomplished singer, Miss Effie Stewart, gave a musicale at her residence, 35 West Eleventh street, Thursday evening of last week. Miss Stewart sang several new songs with that beauty and freshness of voice always expected of her. Dr. Ion Jackson, the tenor, sang a number of good songs, one by Frederick Schlieder, who was present and accompanied the singer. Later Mr. Schlieder played one of his piano compositions. Miss Stewart's guests included William C. Carl, Miss Carl, Mrs. Ion Jackson, E. W. Runyon and Mrs. Runyon, Charles Numan and Mrs. Numan, Mrs. Gear, Mr. Gear, J. H. Fife and Mrs. Fife, Charles Arter, Percy Walker, Jesse C. Bennett and Mrs. Bennett, and Mrs. Rose Straun.

A. Y. Cornell's Pupils.

THE A. Y. Cornell students are coming into great prominence as concert singers and as members of various well known choirs. Katharine Corder Heath, the soprano of the West End Presbyterian Church; the alto of Mount Morris Baptist Church, Mrs. A. Stewart Holt; the solo tenor of St. John's; the baritone, Mr. Young, of Simpson M. E. Church, are all his pupils. He has this season a class in interpretation, and as Mr. Cornell is an acknowledged authority, able coach and pianist, this promises well. His day at Springfield, Mass., is entirely filled. Some important works will be performed at Calvary M. E. Church this season.

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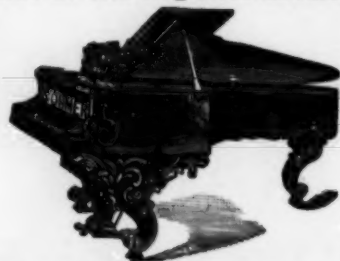
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